

# 20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 19 May 2022 / 2pm EDT

Sale Interest: 143 Lots



[View Sale](#)



[Conditions of Sale](#)



**PHILLIPS**

# 20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 19 May 2022 / 2pm EDT

Sale Interest: 143 Lots

## Auction & Viewing Location

19 May 2022  
432 Park Avenue, New York, NY, United States, 10022

## Viewing

30 April - 19 May  
Monday - Saturday, 10am-6pm  
Sunday, 12pm-6pm

## Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY010522 or 20th Century & Contemporary Art Day Sale, Afternoon Session.

## Absentee and Telephone Bids

tel +1 212 940 1228  
[bidsnewyork@phillips.com](mailto:bidsnewyork@phillips.com)

## Contemporary Art Department

Patrizia Koenig  
Specialist, Head of Day Sale, Afternoon Session  
+1 212 940 1279  
[pkoenig@phillips.com](mailto:pkoenig@phillips.com)

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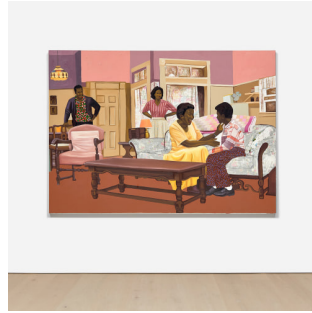
Sale Interest: 143 Lots



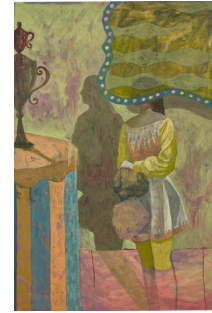
301  
**Reggie Burrows Hodges**  
*Seated Listener*  
Estimate \$50,000 — 70,000



302  
**Jenna Gribbon**  
*Pollyanna Wrestlers*  
Estimate \$20,000 — 30,000



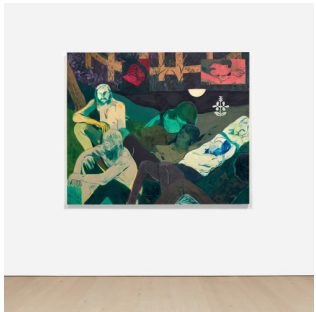
303  
**Cornelius Annor**  
*Asempa Aba Fie (Good News in ...)*  
Estimate \$15,000 — 20,000



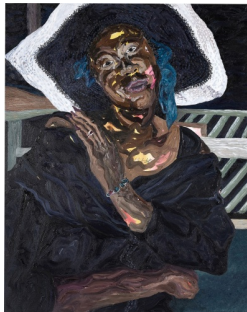
304  
**Derek Fordjour**  
*Untitled (Girl with Trophy)*  
Estimate \$70,000 — 100,000



305  
**Shara Hughes**  
*Cozy Crescent*  
Estimate \$60,000 — 80,000



306  
**Anthony Cudahy**  
*the gate*  
Estimate \$20,000 — 30,000



307  
**Ludovic Nkoth**  
*Beauty*  
Estimate \$50,000 — 70,000



308  
**Bony Ramirez**  
*Las Perlas Traen Lágrimas*  
Estimate \$15,000 — 20,000



309  
**Chloe Wise**  
*Making inoffensive magic in you...*  
Estimate \$40,000 — 60,000



310  
**Sanya Kantarovsky**  
*Little Big Man*  
Estimate \$40,000 — 60,000

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311  
**Dominique Fung**  
*Greenly*  
Estimate \$8,000 — 12,000



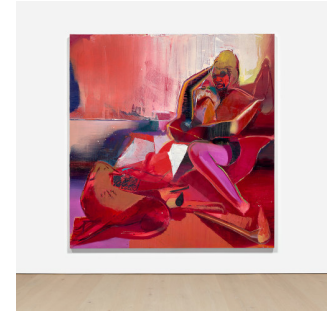
312  
**Hilary Pecis**  
*PK Studio Phone*  
Estimate \$60,000 — 80,000



313  
**Scott Kahn**  
*Variation*  
Estimate \$100,000 — 150,000



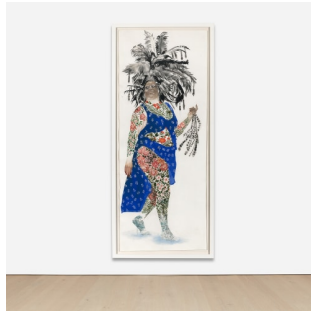
314  
**Jonas Wood**  
*Night Bloom 2*  
Estimate \$100,000 — 150,000



315  
**Katherina Olschbaur**  
*The Lovers*  
Estimate \$20,000 — 30,000



316  
**Felipe Baeza**  
*Xipe Tótec Morado*  
Estimate \$18,000 — 25,000



317  
**Firelei Báez**  
*Demetrea (from the series Geog...*  
Estimate \$30,000 — 40,000



318  
**Belkis Ayón**  
*Nuestro Deber*  
Estimate \$20,000 — 30,000



319  
**Louise Bonnet**  
*Untitled*  
Estimate \$18,000 — 22,000



320  
**Issy Wood**  
*More shields*  
Estimate \$40,000 — 60,000

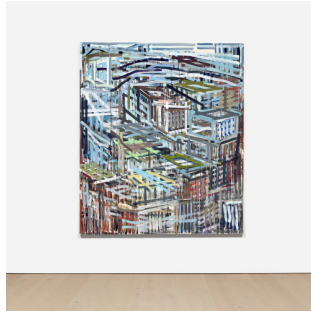


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321  
**Flora Yukhnovich**  
*Stiff Peaks*  
Estimate \$70,000 — 100,000



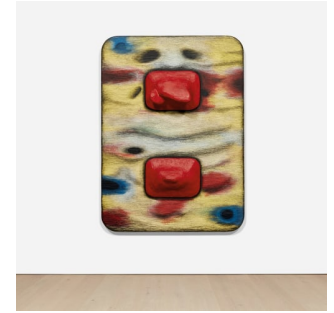
322  
**Denyse Thomasos**  
*Spin*  
Estimate \$25,000 — 35,000



323  
**Stanley Whitney**  
*Untitled (#4)*  
Estimate \$40,000 — 60,000



324  
**George Condo**  
*Untitled*  
Estimate \$400,000 — 600,000



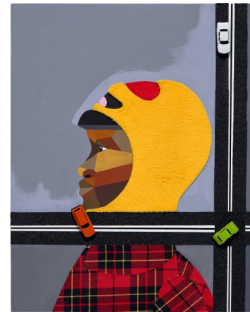
325  
**Tishan Hsu**  
*Moon Goon*  
Estimate \$50,000 — 70,000



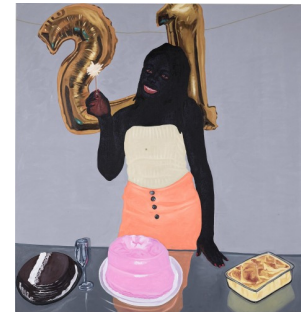
326  
**Jamian Juliano-Villani**  
*Biking to the Garden of Eden*  
Estimate \$40,000 — 60,000



327  
**Nina Chanel Abney**  
*Mr. Baker*  
Estimate \$150,000 — 200,000



328  
**Derrick Adams**  
*Figure in the Urban Landscape 2*  
Estimate \$30,000 — 50,000



329  
**Kwesi Botchway**  
*21st Year Celebration*  
Estimate \$70,000 — 100,000



330  
**Jason Boyd Kinsella**  
*Thaws*  
Estimate \$7,000 — 10,000

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331  
**Sophie Larrimore**  
*Lilac Wall*  
Estimate \$6,000 — 8,000



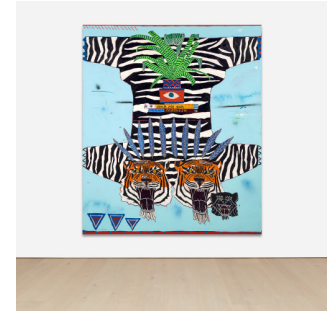
332  
**Susumu Kamijo**  
*Resurrection on the Hill*  
Estimate \$30,000 — 40,000



333  
**Milo Matthieu**  
*Deconstruction*  
Estimate \$25,000 — 35,000



334  
**Isshaq Ismail**  
*Brown Face 5*  
Estimate \$30,000 — 40,000



335  
**Jordy Kerwick**  
*Untitled*  
Estimate \$20,000 — 30,000



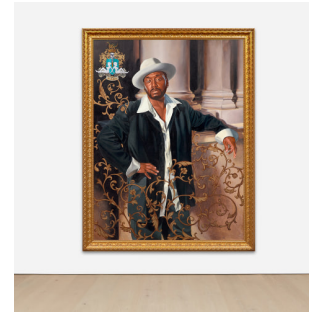
336  
**Ben Sledsens**  
*Bear in the Deep Woods*  
Estimate \$60,000 — 80,000



337  
**Joel Mesler**  
*Untitled (In n Out)*  
Estimate \$40,000 — 60,000



338  
**Aboudia**  
*Abidjan Street Kids II*  
Estimate \$40,000 — 60,000



339  
**Kehinde Wiley**  
*Big Daddy Kane*  
Estimate \$150,000 — 200,000

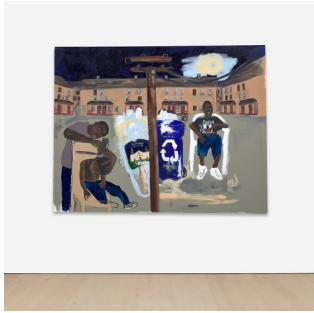


340  
**Wahab Saheed**  
*Night After Valentine's Day*  
Estimate \$10,000 — 15,000



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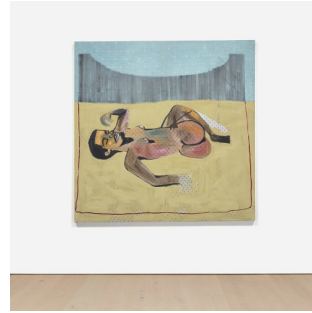
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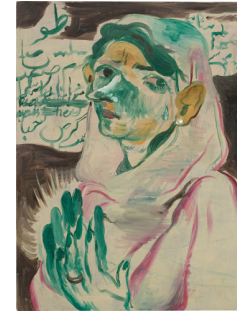
341  
**Jammie Holmes**  
*Recycled Tradition*  
Estimate \$80,000 — 120,000



342  
**Jonathan Lyndon Chase**  
*7 Heads on Red Bed*  
Estimate \$20,000 — 30,000



343  
**Jonathan Lyndon Chase**  
*Man Lying in Garden Bed*  
Estimate \$40,000 — 60,000



344  
**Salman Toor**  
*Mother*  
Estimate \$50,000 — 70,000



345  
**Simphiwe Ndzube**  
*Dimbaza, An Ancient Relative o...*  
Estimate \$18,000 — 25,000



346  
**Elizabeth Peyton**  
*Ludwig II Caresses Marie Antoin...*  
Estimate \$70,000 — 90,000



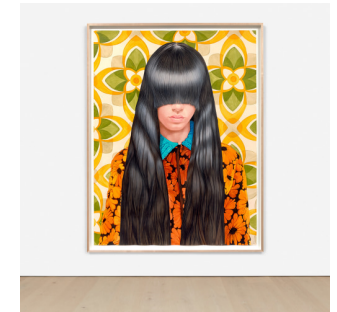
347  
**Claire Tabouret**  
*Les deux amazones*  
Estimate \$50,000 — 70,000



348  
**Raelis Vasquez**  
*En Rosado*  
Estimate \$6,000 — 8,000



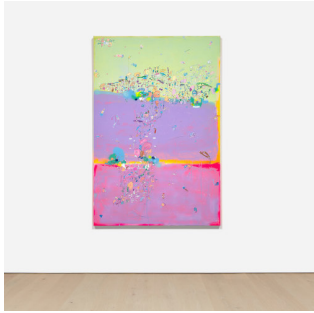
349  
**Aliza Nisenbaum**  
*Ozelot*  
Estimate \$6,000 — 8,000



350  
**Ángeles Agrela**  
*Tilda*  
Estimate \$10,000 — 15,000

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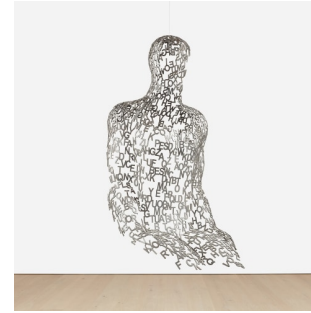
351  
**Rafa Macarrón**  
*Los mentores*  
Estimate  
\$70,000 — 100,000



352  
**Edgar Plans**  
*Untitled (Artist)*  
Estimate  
\$80,000 — 120,000



353  
**Jaume Plensa**  
*The Conversation I, II and III*  
Estimate  
\$800,000 — 1,200,000



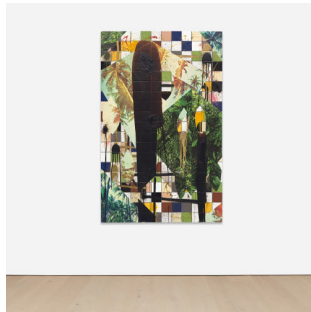
354  
**Jaume Plensa**  
*Tel Aviv Man XVI*  
Estimate  
\$200,000 — 300,000



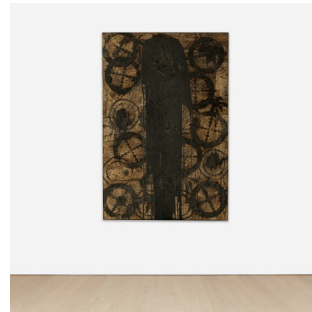
355  
**Thomas Houseago**  
*Giant (fallen)*  
Estimate  
\$100,000 — 150,000



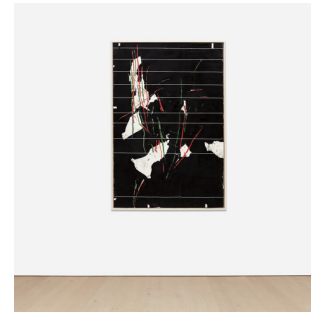
356  
**Thomas Houseago**  
*Bronze Wall Mask I*  
Estimate \$60,000 — 80,000



357  
**Rashid Johnson**  
*Untitled Escape Collage*  
Estimate  
\$200,000 — 300,000



358  
**Rashid Johnson**  
*Beyond*  
Estimate  
\$150,000 — 200,000



359  
**Harold Ancart**  
*Untitled*  
Estimate  
\$90,000 — 120,000



360  
**Oscar Murillo**  
*Yoga*  
Estimate  
\$120,000 — 180,000



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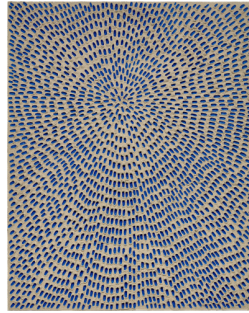
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361  
**Theaster Gates**  
*Ledged 1*  
Estimate \$50,000 — 70,000



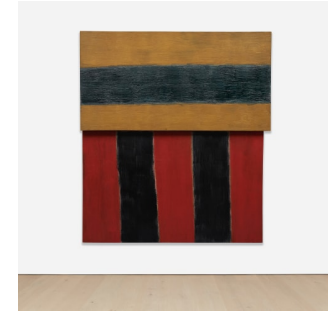
362  
**Theaster Gates**  
*We Ate All the Parts*  
Estimate \$30,000 — 40,000



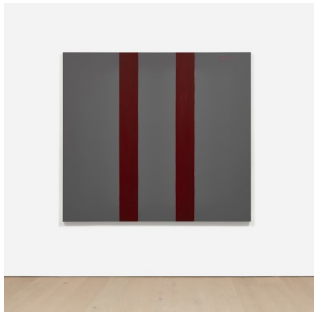
363  
**Jennifer Guidi**  
*Infinite (Natural Sand SF #2H, B...*  
Estimate \$100,000 — 150,000



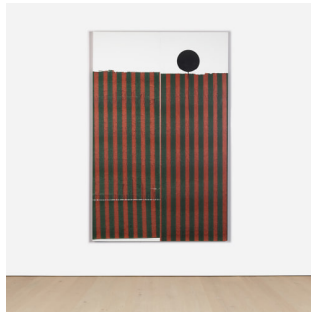
364  
**Jennifer Guidi**  
*Untitled (Field #4 Sand)*  
Estimate \$80,000 — 120,000



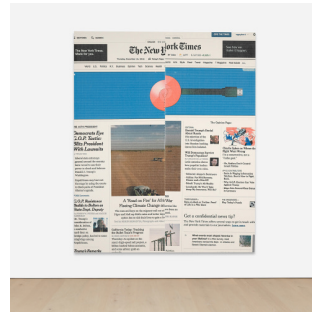
365  
**Sean Scully**  
*Shadowing*  
Estimate \$450,000 — 650,000



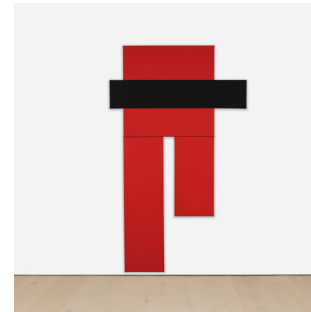
366  
**Günther Förg**  
*Untitled*  
Estimate \$180,000 — 250,000



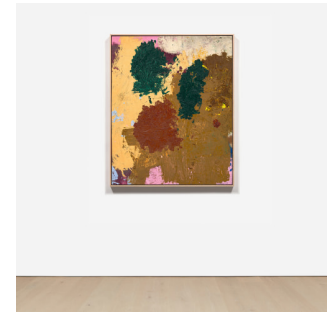
367  
**Wade Guyton**  
*Untitled*  
Estimate \$250,000 — 350,000



368  
**Wade Guyton**  
*Untitled*  
Estimate \$300,000 — 500,000



369  
**Joe Bradley**  
*Night Christ*  
Estimate \$70,000 — 100,000



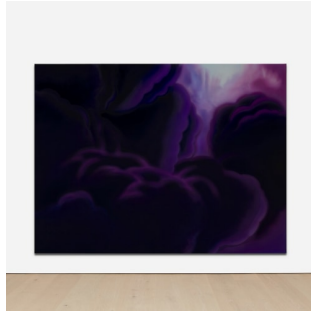
370  
**Joe Bradley**  
*Nomad*  
Estimate \$250,000 — 350,000

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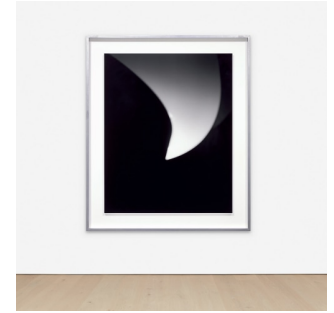
371  
**Urs Fischer**  
*Magnesium*  
Estimate  
\$500,000 — 700,000



372  
**Dan Colen**  
*Purgatory*  
Estimate  
\$150,000 — 200,000



373  
**Rudolf Stingel**  
*Untitled*  
Estimate  
\$70,000 — 100,000



375  
**Hiroshi Sugimoto**  
*JOE 2083*  
Estimate \$40,000 — 60,000

374  
This lot is no longer available.



376  
**Cindy Sherman**  
*Untitled (Film Still #55a)*  
Estimate  
\$150,000 — 200,000



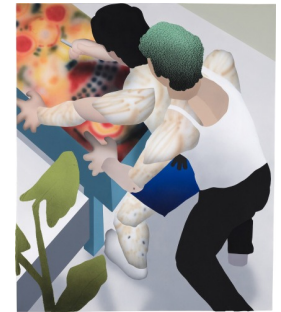
377  
**Gilbert & George**  
*Thugs*  
Estimate \$25,000 — 35,000



378  
**Takashi Murakami & ...**  
*Our Spot 1*  
Estimate  
\$150,000 — 250,000



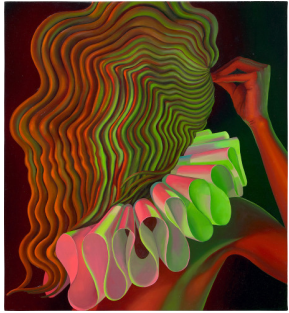
379  
**Allison Zuckerman**  
*The Craft*  
Estimate \$60,000 — 80,000



380  
**Brandon Lipchik**  
*Pinball*  
Estimate \$10,000 — 15,000

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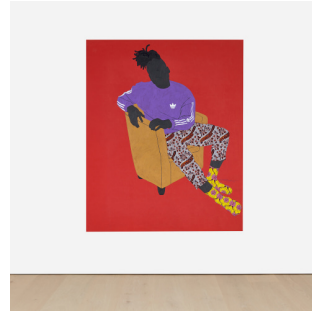
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381  
**Sascha Braunig**  
*Bossy Pins*  
Estimate \$15,000 — 20,000



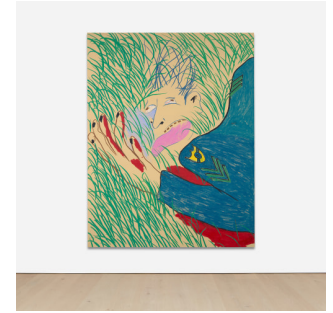
382  
**Madeline Pfull**  
*Mustard Cardigan*  
Estimate \$12,000 — 18,000



383  
**Raphael Adjety Adjei ...**  
*Untitled (Adidas series)*  
Estimate \$10,000 — 15,000



384  
**Henry Taylor**  
*Walking through muddy water b...*  
Estimate \$70,000 — 100,000



385  
**Calvin Marcus**  
*Dead Soldier*  
Estimate \$80,000 — 120,000



386  
**Genieve Figgis**  
*Blue Boat*  
Estimate \$60,000 — 80,000



387  
**Janet Taylor Pickett**  
*Emergence*  
Estimate \$40,000 — 60,000



388  
**William Scott**  
*Untitled*  
Estimate \$12,000 — 18,000



389  
**Christina Forrer**  
*Polka Dots*  
Estimate \$25,000 — 35,000

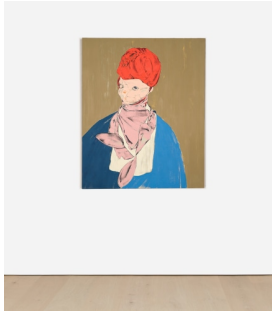


390  
**Wonder Buhle Mbambo**  
*Sikhuliswe kahle*  
Estimate \$20,000 — 30,000



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391  
**Nicola Tyson**  
*Face*  
Estimate \$8,000 — 12,000



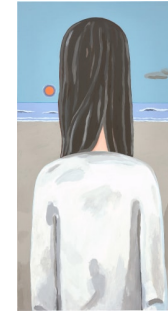
392  
**Gina Beavers**  
*Lip Palette*  
Estimate \$15,000 — 20,000



393  
**Gina Beavers**  
*North Fork Lobsters*  
Estimate \$10,000 — 15,000



394  
**Ginny Casey**  
*TBT*  
Estimate \$12,000 — 18,000



395  
**Brian Calvin**  
*Sinking (Standing Still)*  
Estimate \$25,000 — 35,000



396  
**Shaina McCoy**  
*Baubles, Barrettes & Beads*  
Estimate \$15,000 — 20,000



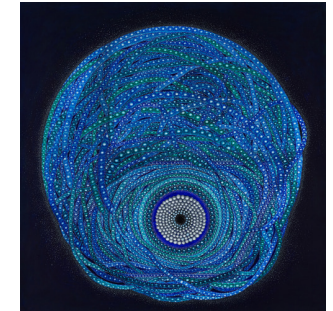
397  
**John Madu**  
*Grace going blonde for the sum...*  
Estimate \$8,000 — 12,000



398  
**Oluwole Omofemi**  
*Blue World*  
Estimate \$20,000 — 30,000



399  
**Logan Sylve**  
*Lady Bug on Tuesday*  
Estimate \$15,000 — 20,000



400  
**Sky Kim**  
*Untitled*  
Estimate \$15,000 — 20,000



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401  
**Ayako Rokkaku**  
*Untitled*  
Estimate \$80,000 — 120,000



402  
**MADSAKI**  
*Untitled*  
Estimate \$60,000 — 80,000



403  
**Tom Sachs**  
*127 Composition with Yellow 1930*  
Estimate \$25,000 — 35,000



404  
**Tomoo Gokita**  
*Mystic Revelation*  
Estimate \$100,000 — 150,000



405  
**Jonathan Monk**  
*Deflated Sculpture no. 1*  
Estimate \$50,000 — 70,000



406  
**Javier Calleja**  
*No Cartoons Tonight*  
Estimate \$40,000 — 60,000



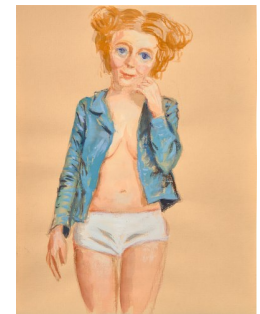
407  
**Yoshitomo Nara**  
*Untitled (Who Snatched the Ba...)*  
Estimate \$40,000 — 60,000



408  
**Robert Nava**  
*Mind Inside Mind Tiger*  
Estimate \$10,000 — 15,000



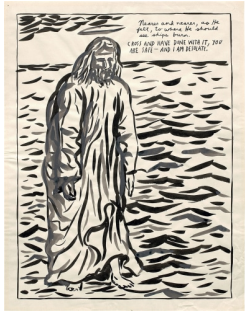
409  
**Emily Mae Smith**  
*Composition Study, Still Life*  
Estimate \$10,000 — 15,000



410  
**John Currin**  
*Sentimental Woman*  
Estimate \$25,000 — 30,000

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411  
**Raymond Pettibon**  
*Untitled (Nearer and nearer, as ...*  
Estimate \$8,000 — 12,000



412  
**Carroll Dunham**  
*Four works: (i) Untitled (1/31/0...*  
Estimate \$8,000 — 12,000



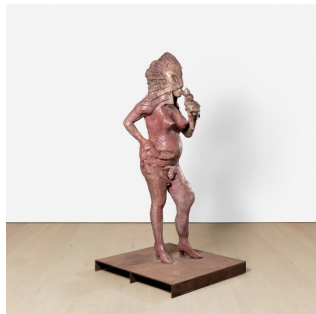
413  
**David Salle**  
*Untitled*  
Estimate \$15,000 — 20,000



414  
**André Butzer**  
*Untitled*  
Estimate \$40,000 — 60,000



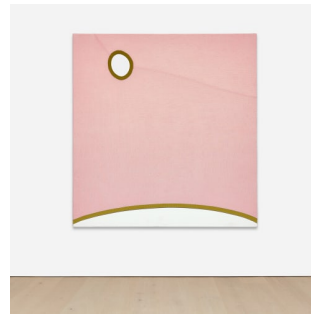
415  
**Adel Abdessemed**  
*Chemins qui ne mènent nulle part*  
Estimate \$40,000 — 60,000



416  
**Jonathan Meese**  
*Suzy Wong*  
Estimate \$60,000 — 80,000



417  
**Waltercio Caldas**  
*Homenagem aos passáros ao n...*  
Estimate \$20,000 — 30,000



418  
**Erwin Wurm**  
*Untitled*  
Estimate \$40,000 — 60,000



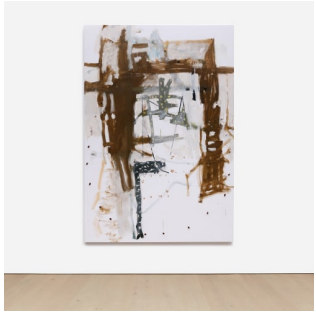
419  
**Franz Ackermann**  
*Last Summer*  
Estimate \$30,000 — 40,000



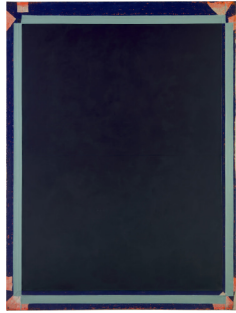
420  
**Matt Connors**  
*Second Table*  
Estimate \$20,000 — 30,000

# 20th Century & Contemporary Art Day Sale, Afternoon Session

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421  
**Richard Aldrich**  
*Untitled*  
Estimate \$25,000 — 35,000



422  
**Julia Rommel**  
*Cal Ripken Jr. (Kidnapping)*  
Estimate \$10,000 — 15,000



423  
**Tauba Auerbach**  
*MM-HM*  
Estimate \$20,000 — 30,000



424  
**Ali Banisadr**  
*Foot Soldier*  
Estimate \$15,000 — 20,000



425  
**Jenny Holzer**  
*Selection From Survival: Trust Vi...*  
Estimate \$50,000 — 70,000



426  
**R.H. Quaytman**  
*Drawing*  
Estimate \$30,000 — 40,000

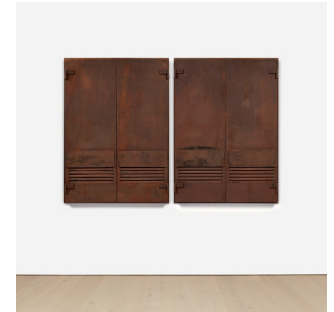


427  
**Sarah Sze**  
*Lower Treasury*  
Estimate \$40,000 — 60,000



428  
**Shio Kusaka**  
*Untitled (Dots)*  
Estimate \$10,000 — 15,000

429  
This lot is no longer available.



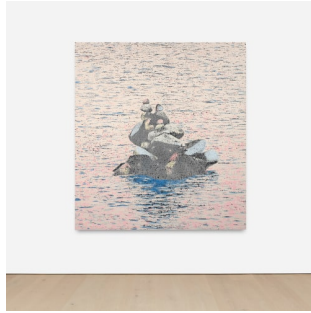
430  
**Juan Muñoz**  
*Shutters*  
Estimate \$30,000 — 50,000

# 20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 19 May 2022 / 2pm EDT



431  
**Alex Israel**  
*Untitled (Flat)*  
Estimate \$40,000 — 60,000



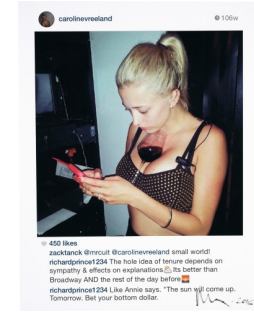
432  
**Nate Lowman**  
*Wisconsin Cairn (Lake Flannery)*  
Estimate \$30,000 — 40,000



433  
**Trevor Shimizu**  
*Aralia*  
Estimate \$10,000 — 15,000



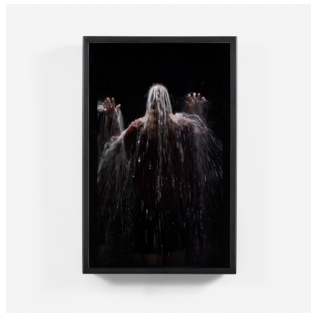
434  
**Josh Smith**  
*Untitled*  
Estimate \$18,000 — 25,000



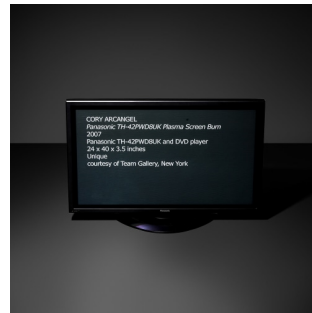
435  
**Richard Prince**  
*Instagram*  
Estimate \$18,000 — 22,000



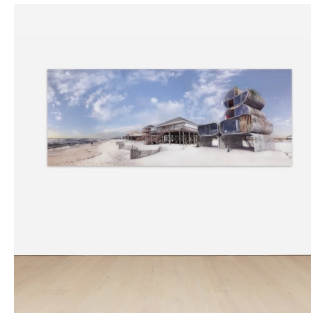
436  
**Petra Cortright**  
*+deer+monitoring+data*  
Estimate \$15,000 — 20,000



437  
**Bill Viola**  
*Addie*  
Estimate \$60,000 — 80,000



438  
**Cory Arcangel**  
*Panasonic TH-42PWD8UK Plas...*  
Estimate \$10,000 — 15,000



439  
**Dionisio González**  
*Dauphin 9*  
Estimate \$5,000 — 7,000



440  
**Matthew Day Jackson**  
*Fortunate Son*  
Estimate \$20,000 — 30,000



## 20th Century & Contemporary Art Day Sale, Afternoon Session

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441

**Fredrik Værsløv**

*Untitled*

Estimate \$18,000 — 25,000



442

**John Henderson**

*Cast*

Estimate \$5,000 — 7,000



443

**Jon Rafman**

*New Age Demanded (Twistface ...)*

Estimate \$8,000 — 12,000

## 20th Century & Contemporary Art Day Sale, Afternoon Session

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301

### Reggie Burrows Hodges

*Seated Listener*

signed with the artist's initials and dated "RBH 20" on the reverse

acrylic and pastel on canvas

18 x 18 in. (45.7 x 45.7 cm)

Executed in 2020.

**Estimate**

\$50,000 — 70,000

[Go to Lot](#)



*"I start with a black ground [as a way] of dealing with blackness's totality. I'm painting an environment in which the figures emerge from negative space....If you see my paintings in person, you'll look at the depth." —Reggie Burrows Hodges*

Reggie Burrows Hodges garnered wide acclaim with his first New York solo show at Karma in 2021. The mid-career artist has proven one to watch, with highly sought-after paintings that have attracted market and institutional recognition. Born in Compton and now living and working in Lewiston, Maine, Hodges paints images conjured from memories of his California upbringing with an understated Maine sensibility, inspired by current and former residents including David Driskell, Alex Katz, Marsden Hartley, Milton Avery and Winslow Homer.



Milton Avery, *Card Players*, 1944, The Dorsky Museum, New Paltz. Artwork: © 2022 Milton Avery Trust / Artists Rights Society (ARS), New York

Hodges begins his work with a black ground in a metaphoric gesture. Building up his canvases from this starting point, Hodges' figures are formed by surrounding layers of color. Blackness, here, is both the ground and the figure, fundamentally bonding subjects with their environments.

Addressing universal themes such as memory, identity and community, Hodges uses Blackness as the origin from which he can then paint a story.

*"Figures created by Hodges are made sharper, and more haunting, not because we see those things in their eyes, we see it in their bodies, their postures, the endless desire for humans not to be alone, and to connect. To that Hodges adds all that wonderful blackness." —Hilton Als*

Rendered in Hodges' distinctive serene haze, *Seated Listener* exemplifies the artist's work at its best. Using acrylic and pastel on raw canvas with an economy of form, Hodges deftly creates a wistful vignette of memory. *Seated Listener* includes just the barest features of a room—a dining table and chair, a multi-paned window glowing with warm light and plank wood floors—in which a delicate but angular figure is quietly observed in an introspective moment. Against a tranquil lilac wall, the inky character lacks facial definition, beautifully accepting the tenuousness of memory. Elucidating Hodges' foggy brushwork and amorphous figures, Hilton Als has commended the artist for "pushing up past, and through... the idea that blackness is "heavy," politically, artistically, and otherwise."<sup>i</sup>

### Collector's Digest

- Reggie Burrows Hodges made his auction debut at Phillips London in October 2021, when his *For the Greater Good* achieved £441,000, soaring over 15 times its low estimate.
- The artist will have a solo exhibition at the Center for Maine Contemporary Art, opening in May 2022.
- Hodges was honored with a Jacob Lawrence Award in Art in 2021 and received a Joan Mitchell Foundation Painters & Sculptors Grant in 2020.
- Hodges' work is held in major institutional collections around the world, including the Metropolitan Museum of Art, New York, the Art Institute of Chicago and the Stedelijk Museum, Amsterdam.

301

**Reggie Burrows Hodges**

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<sup>i</sup> Hilton Als, "Nature Abhors a Vacuum," in *Reggie Burrows Hodges*, exh. cat., Karma, New York, 2021, [online](#)

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**Provenance**

Surovek Gallery, Palm Beach

Private Collection

Acquired from the above by the present owner





302

**Jenna Gribbon**

*Pollyanna Wrestlers*

signed and dated "Jenna Gribbon 2018" on the overlap  
oil on linen

14 x 11 in. (35.6 x 27.9 cm)

Painted in 2018.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



*"I wanted to give the subjects an activity that wasn't completely passive, and show them as aggressive and struggling, though their poses are sometimes awkward or tender. I'm drawn to painting tropes that persist throughout centuries: the female nude, the wrestler—but in the art of the past, wrestlers are always men." —Jenna Gribbon*

---

**Provenance**

Thierry Goldberg Gallery, New York

Acquired from the above by the present owner

**Exhibited**

New York, Thierry Goldberg Gallery, *Another History*, October 14–November 11, 2018

**Literature**

Harrison Tenzer, "The New Canon: 7 Queer Painters who are Tapping into the History Books," *Cultured Magazine*, June 20, 2019, online (illustrated)

Julia Crain, "Jenna Gribbon: Muse to Her Muse," *Pique*, vol. 1, fall 2020, p. 21 (illustrated, p. 20)

AJ Kelly, "Female Intimacy Through Art: Jenna Gribbon," *AfterEllen*, January 26, 2021, online (illustrated)

Shaquille Heath, "Jenna Gribbon: The Pleasure of Looking," *Juxtapoz*, July 19, 2021, online (illustrated)

Jennifer Higgie, Brenda Hollweg and Alison M. Gingeras, *Jenna Gribbon*, Berlin, 2021, pp. 68, 336 (illustrated, p. 69)

## 20th Century & Contemporary Art Day Sale, Afternoon Session

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303

### Cornelius Annor

*Asempa Aba Fie (Good News in the House)*

signed and dated "C. Annor 2021" lower right

acrylic and fabric collage on canvas

60 x 83 1/2 in. (152.4 x 212.1 cm)

Executed in 2021.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)





303

**Cornelius Annor**

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**Provenance**

Acquired directly from the artist by the present owner

## 20th Century & Contemporary Art Day Sale, Afternoon Session

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304

### Derek Fordjour

*Untitled (Girl with Trophy)*

signed and dated "Fordjour '15" on the reverse  
oil on panel

60 x 40 in. (152.4 x 101.6 cm)

Painted in 2015.

#### Estimate

\$70,000 — 100,000

[Go to Lot](#)



304

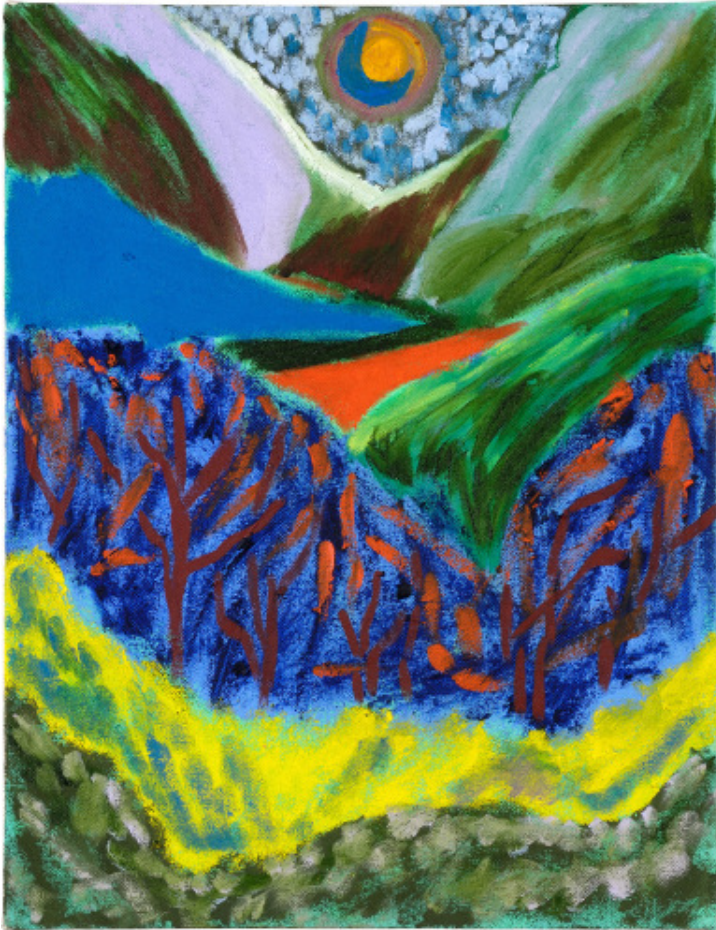
Derek Fordjour

---

**Provenance**

Acquired directly from the artist by the present owner





305

**Shara Hughes**

*Cozy Crescent*

signed, titled, inscribed and dated "Cozy Crescent  
Shara Hughes 2018 NYC" on the reverse

oil and acrylic on canvas  
14 x 11 in. (35.6 x 27.9 cm)

Painted in 2018.

**Estimate**

\$60,000 — 80,000

[Go to Lot](#)



*"Ms. Hughes' contribution to the present is vital because she combines these historical traditions with current ones [...] There are plenty of nods to historical precedents, and yet Ms. Hughes' paintings look spontaneous and unaffected, as if, paradoxically, she has done no homework at all." —Martha Schwendener*

Painted in 2018, *Cozy Crescent* is a remarkable example of Shara Hughes' unique ability to summon landscapes of her imagination. Walking the footsteps of such diverse artistic forebears as Vincent van Gogh, Ernst Ludwig Kirchner and Georgia O'Keeffe, Hughes offers us a vista that reveals itself from an intimate perspective. Enlivened by animated brushstrokes and daubs of paint, planes of luminous color coalesce into a compact landscape illuminated by a glowing moon. The saturated tones of Fauvism here blend with the angularity and darker psychological elements of German Expressionism as Hughes relishes in the fine line between abstraction and figuration.

*"Landscapes opened a whole new world for me, one that was awesome and exciting."  
—Shara Hughes*

Hughes embraced the landscape theme in 2014 after years of devoting her practice to highly representational and detailed interiors, shifting to a more "instinctual" and "spontaneous" painting philosophy. "These works begin with no particular idea in mind—no title, no roadmap," Museum of Modern Art curator Mia Locks commented following a visit to Hughes' studio in 2018, elaborating, "instead, she starts by making aimless marks on a blank canvas, without any preconceived notion of what they will become. Pouring, splashing, spraying, dripping, churning, or scraping—there are innumerable physical actions Hughes might use as she negotiates form through paint. Her initial mindset is open; she lets herself play."<sup>1</sup>



Ernst Ludwig Kirchner, *Rising Moon in the Stafelalp*, 1917

Landscape paintings such as the present one refract art historical precedents through a lens that feels resolutely contemporary—not unlike artists such as Matthew Wong. Channeling antecedents such as Karl Schmidt-Rotluff's *Rising Moon*, 1912, or Ernst Ludwig Kirchner's *Rising Moon in the Stafelalp*, 1917, the present painting draws us into a dramatic landscape with a glowing moon looming large in the distance. The dense landscape also calls to mind the painterly solidity found within Georgia O'Keeffe's New Mexico canvases, such as *Black Mesa Landscape, New Mexico / Out Back of Marie's II*, 1930, in which mountain formations interlace within a tug of war of figuration and abstraction.



Georgia O'Keeffe, *Black Mesa Landscape, New Mexico / Out Back of Marie's II*, 1930, Georgia O'Keeffe Museum, Santa Fe. Image: Albert Knapp / Alamy Stock Photo, Artwork: © 2022 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York

## Landscapes of the Mind

Hughes works directly from her imagination, avoiding all physical reference points and premature planning. As she explained, "I don't have any plans when I start a landscape; it is usually very subconscious and intuitive. I merely play around with color and texture, whether it's a work on paper, or a painting, and then something clicks and I start to organize it into a landscape that doesn't necessarily identify with a specific place."<sup>ii</sup> Playing with perspective, the artist knits together fragments of multiple imagined landscapes and planes of abstract color.

*"Everyone knows what a landscape looks like—there is an entire tradition of painting that informs our expectations. I wondered how I could take something that is seemingly so known and make it mine, while still getting all the satisfaction of painting, and the history of painting, in one." —Shara Hughes*

Adopting an intuitive approach to her un-planned paintings, Hughes's vibrant compositions explore what the artist describes as 'invented landscapes'—placeless places that resonate with

emotional depth and posses a universal appeal, as her stratospheric rise since her 2017 Whitney Museum of American Art Biennial debut would suggest.

Video: [https://www.youtube.com/watch?time\\_continue=6&v=FlkXExxQ1qA&feature=emb\\_logo](https://www.youtube.com/watch?time_continue=6&v=FlkXExxQ1qA&feature=emb_logo)

<sup>i</sup> Mia Locks, "Working Tension: On Shara Hughes's Landscapes," *Shara Hughes / Landscapes*, New York, 2019, p. 11

<sup>ii</sup> Emily Spicer, "Shara Hughes - interview: 'I wanted the works to feel like figures you would visit at church, something divine,'" *Studio International*, May 12, 2021, [online](#)

### Provenance

Galerie Eva Presenhuber, Antiparos

Acquired from the above by the present owner

### Exhibited

Antiparos, Galerie Eva Presenhuber, *At Arm's Length*, July 1–August 17, 2019

### Literature

Julie Baumgardner, "See How Fast-Rising Painter Shara Hughes Creates Her Imaginative Landscapes," *Galerie Magazine*, March, 19, 2019, online (studio view illustrated)



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306

**Anthony Cudahy**

*the gate*

signed and dated "A. Cudahy 2018" on the reverse  
oil on canvas

60 x 72 in. (152.4 x 182.9 cm)

Painted in 2018.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



306

**Anthony Cudahy**

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**Provenance**

1969 Gallery, New York

Acquired from the above by the present owner

**Exhibited**

New York, 1969 Gallery, *Anthony Cudahy: Night Paintings*, September 13–October 21, 2018



307

**Ludovic Nkoth**

*Beauty*

signed, titled and dated ""Beauty" 2019 Ludovic Nkoth" on the reverse

acrylic and marker on canvas  
60 x 48 1/8 in. (152.4 x 122.2 cm)  
Executed in 2019.

**Estimate**

\$50,000 — 70,000

[Go to Lot](#)



*"My work attempts to regain the things that were taken away from my people. Things such as power, culture, the idea of self, and the idea of being black and proud."  
—Ludovic Nkoth*

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Provenance

Acquired directly from the artist by the present owner





308

**Bony Ramirez**

*Las Perlas Traen Lágrimas*

signed, titled and dated "BONY RAMIREZ "Las Perlas Traen Lagrimas" (2020) [Pearls Bring Tears]" on the reverse

acrylic, colored pencil, oil pastel, plastic pearls and paper on canvas

60 x 48 in. (152.4 x 121.9 cm)

Executed in 2020.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



**Provenance**

Thierry Goldberg, New York

Acquired from the above by the present owner

**Exhibited**

New York, Thierry Goldberg, *Bony Ramirez: MUSA x PARADISIACA*, November 7-December 20, 2020

**Literature**

"Bony Ramirez: MUSA X PARADISIACA," *Artishock*, January 12, 2020, online (Thierry Goldberg, New York, 2020 installation view illustrated)

Gabriele di Donfrancesco, "I Caraibi diventano un'opera queer: intervista al pittore dominicano Bony Ramirez," *la Repubblica*, May 3, 2021, online (illustrated)



309

**Chloe Wise**

*Making inoffensive magic in your house*

oil on canvas

66 x 54 in. (167.6 x 137.2 cm)

Painted in 2018.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



**Provenance**

Arsenal Contemporary Art, New York  
Acquired from the above by the present owner

**Exhibited**

New York, Arsenal Contemporary Art, *Chère*, November 14, 2018–January 13, 2019

**Literature**

Sarah Cascone, "Editors' Picks: 8 Things Not to Miss in New York's Art World This Week," *Artnet News*, November 19, 2018, online (illustrated)





310

**Sanya Kantarovsky**

*Little Big Man*

signed, titled and dated "S Kantarovsky LITTLE BIG  
MAN 2016" on the overlap

oil and watercolor on canvas

34 1/4 x 25 7/8 in. (87 x 65.7 cm)

Painted in 2016.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



310

Sanya Kantarovsky

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**Provenance**

Modern Art, London

Acquired from the above by the present owner

**Exhibited**

London, Modern Art, *Sanya Kantarovsky: Feral Neighbors*, October 4–November 5, 2016



311

**Dominique Fung**

*Greenly*

signed, titled, inscribed and dated "Greenly  
DOMINIQUE FUNG Dominique Fung 2019 BROOKLYN"  
on the reverse  
oil on canvas  
24 x 18 in. (61 x 45.7 cm)  
Painted in 2019.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



**Dominique Fung**

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**Provenance**

Nicodim Gallery, Los Angeles

Acquired from the above by the present owner

**Literature**

Jessica Ross, "Dominique Fung: The Weight of Water," *Juxtapoz*, January 27, 2020, online (studio view illustrated)





312

**Hilary Pecis**

*PK Studio Phone*

signed, titled and dated "Hilary Pecis 'PK Studio Phone' 2019" on the reverse

acrylic on canvas

28 x 22 in. (71.1 x 55.9 cm)

Painted in 2019.

**Estimate**

\$60,000 — 80,000

[Go to Lot](#)



**Provenance**

Halsey McKay Gallery, East Hampton  
Acquired from the above by the present owner

**Exhibited**

St. Augustine, Crisp-Ellert Art Museum, *Hilary Pecis: The Space in Between*, January 17–February 29, 2020

**Literature**

*Hilary Pecis*, New York, 2022, pp. 44, 141 (illustrated, p. 45)



313

**Scott Kahn**

*Variation*

signed and dated "Scott Kahn '86" lower right; further signed, titled and dated "1986 VARIATION KAHN © 1986 by Scott Kahn all rights reserved" on the overlap oil on linen

32 x 36 1/4 in. (81.3 x 92.1 cm)

Painted in 1986.

**Estimate**

\$100,000 — 150,000

[Go to Lot](#)



313

Scott Kahn

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**Provenance**

Owl 57 Galleries, Woodmere

Acquired from the above by the present owner in 1995





314

**Jonas Wood**

*Night Bloom 2*

signed with the artist's initials, titled and dated "NIGHT  
BLOOM 2 JBRW 2012" on the reverse  
gouache and colored pencil on paper  
20 1/2 x 20 1/8 in. (52.1 x 51.1 cm)  
Executed in 2012.

**Estimate**

\$100,000 — 150,000

[Go to Lot](#)



*"The plant paintings are refined, simplified forms of just shape and color with only a touch of representation." —Jonas Wood*

Executed in 2012, Jonas Wood's *Night Bloom 2* is an exuberant painting on paper that perfectly encapsulates the LA-based artist's celebrated idiom. Wood is perhaps best known for focusing on the everyday spaces of his studio and garden, and the present work in particular exemplifies his fascination with floral still-lives. As in the painting *Night Bloom Still Life*, 2015, which is held in the collection of the Whitney Museum of American Art, New York, Wood here depicts a potted plant next to a striped ceramic vessel made by his wife, ceramist Shio Kusaka. Imbued with art historical references ranging from Henri Matisse to David Hockney, *Night Bloom 2* above all offers an intimate snapshot—a celebration of the small domestic pleasures.

*"Mr. Wood paints the artist's life that happens to be his own. In its broadest outlines the subject has not changed all that much from, say, Vuillard and Matisse to Alex Katz and David Hockney." —David Hockney*

Wood began painting plants soon after receiving his MFA in the early 2000s "as a means to paint from life...When I moved to LA I was really taken with the plant life..."<sup>i</sup> Reviving the conventional genre of still-life through a contemporary lens, the artist's depictions of plants transform reality through the filters of his personal memory and reverence for his art historical forebears which, for Wood, were inextricably entwined. Coming from a family of collectors, the artist was introduced to the work of canonical modern masters early in life, which would have a profound influence on his painterly practice.

As Wood recalled, "Matisse, Picasso, Braque, Calder, Monet, Vuillard, Bonnard, van Gogh, Stuart Davis, and Hockney have all been very real influences to me. When I was a young child, my family would speak about these artists as examples of greatness in painting. I guess even then I took them seriously because these are the artists I ended up fashioning my studio practice after."<sup>iii</sup>

Wood found particular inspiration in Henri Matisse and David Hockney, evinced in the artist's dimensional graphic style. By referencing the artistic language of his predecessors, *Night Bloom 2* coalesces a rich history of painterly tradition through Wood's singular contemporary voice. The work is imbued with an immediacy that is unique to working with the mediums of watercolor and pencil on paper, powerfully demonstrating Wood's remarkable virtuosity both as a colorist and draftsman.

*"I see these new plant paintings as just an exercise in shape and color balance. Using*

*local color is just a tool like perspective... When color challenges you, and tells you a plant is blue not green, then maybe color can ask you new questions about what you are seeing." —Jonas Wood*

<sup>i</sup> Jonas Wood, quoted in Amanda Law, "Hammer Museum: Q&A with Jonas Wood," February 16, 2010, [online](#)

<sup>ii</sup> The artist in conversation with Emma-Louise Tovey, "Jonas Wood," *Dossier Journal*, 3 April 2012, [online](#)

#### Provenance

Acquired directly from the artist by the present owner

## 20th Century & Contemporary Art Day Sale, Afternoon Session

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PROPERTY SOLD WITH A PORTION OF THE  
PROCEEDS TO BENEFIT BLACK ROCK SENEGAL

315

**Katherina Olschbaur**

*The Lovers*

signed, partially titled and dated "2021 K Olschbaur  
Lovers" on the reverse

oil on linen

82 5/8 x 78 5/8 in. (209.9 x 199.7 cm)

Painted in 2021.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



Painted in 2021, Katherina Olschbaur's *The Lovers* offers an immersive landscape in which the limbs of the titular lovers curve and entwine. The bodies are picked out in swathes of magenta, deep red and royal blue, their shadowed faces turned towards each other in a passionate embrace. *The Lovers* is a stunning example of Olschbaur's interrogation of desire, power and emotion and their expression through body language. Her work defies easy categorization, as gender, sexuality and narrative twist on her immense canvas.

A portion of the proceeds from the sale of this painting will benefit Black Rock Senegal, Kehinde Wiley's multi-disciplinary residency program in Dakar that seeks to support new international artistic creation through collaborative exchange and to incite change in the global discourse about what Africa means today.

Olschbaur was selected as an Artist-in-Residence in 2021 at Black Rock Senegal, where she was "inspired by the work of local dance companies whose practices intertwine contemporary movement with traditional rhythms and techniques."<sup>1</sup> The motion of bodies—action and reaction, push and pull—can be seen in *The Lovers*, as Olschbaur positions the body as a site of resistance and repressed desire.

<sup>1</sup> Katherina Olschbaur, [Instagram post](#), August 14, 2021.

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#### Provenance

Nicodim Gallery, Los Angeles

Acquired from the above by the present owner

#### Exhibited

Los Angeles, Nicodim Gallery, *Katherina Olschbaur: Live Flesh*, December 16, 2021–February 5, 2022

#### Literature

"Katherina Olschbaur: Live Flesh at Nicodim Gallery, Los Angeles," *Arte Fuse*, January 6, 2022, online (illustrated)

Sasha Bogojev, "Live Flesh: Katherina Olschbaur @ Nicodim, Los Angeles," *Juxtapoz*, January 25, 2022, online (illustrated)



316

**Felipe Baeza**

*Xipe Tótec Morado*

ink, graphite, acrylic, twine, glitter, cut paper and egg  
tempera on 2 sheets of adjoined paper

60 1/2 x 43 3/4 in. (153.7 x 111.1 cm)

Executed in 2017.

**Estimate**

\$18,000 — 25,000

[Go to Lot](#)





316

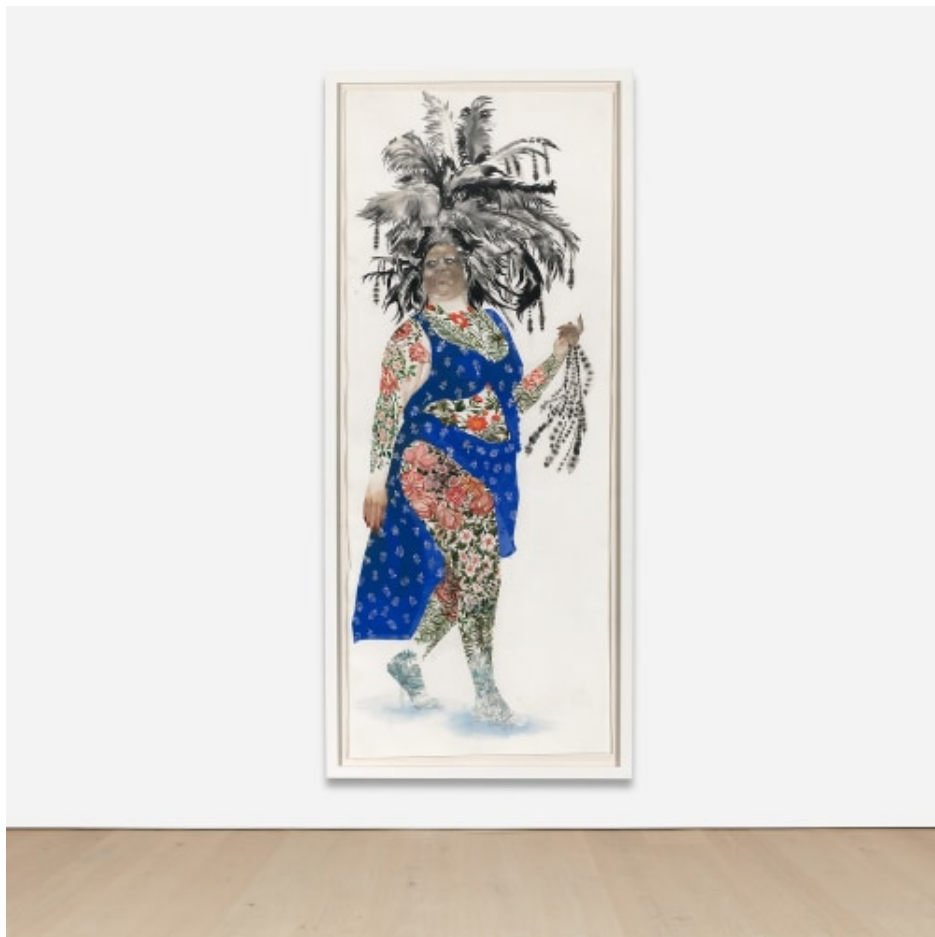
Felipe Baeza

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**Provenance**

Kravets Wehby Gallery, New York

Acquired from the above by the present owner



317

**Firelei Báez**

*Demetrea (from the series Geographic Delay)*

signed and dated "Firelei Báez '10" on the reverse

gouache and ink on paper

85 x 33 5/8 in. (215.9 x 85.4 cm)

Executed in 2010.

**Estimate**

\$30,000 — 40,000

[Go to Lot](#)



**Provenance**

Morgan Lehman, New York

Acquired from the above by the present owner in 2013

**Exhibited**

New York, Morgan Lehman, *Contemporary Watercolor*, July 12–August 17, 2012

Pérez Art Museum Miami; Pittsburgh, The Andy Warhol Museum, *Firelei Báez: Bloodlines*, October 15, 2015–May 21, 2017, pp. 50, 121 (illustrated, p. 51)

**Literature**

Craig Garrett and Matt Price, ed., *Vitamin D2: New Perspectives in Drawing*, London, 2013, p. 39 (illustrated, erroneously dated 2011)



318

**Belkis Ayón**

*Nuestro Deber*

signed "Belkis Ayón Manso" lower right; titled "Nuestro Deber" lower center; erroneously numbered "IV/IV" lower left; titled and inscribed "Nuestro Deber No. 13 "...dame tu reverencia y tu amor..." on the reverse

collograph on paper  
36 1/2 x 27 in. (92.7 x 68.6 cm)

Executed in 1993, this work is number 6 from the second edition of 6.

Another example from this edition is exhibited in the 59th International Art Exhibition, La Biennale di Venezia.

**Estimate**  
\$20,000 — 30,000

[Go to Lot](#)



**Exhibited**

Havana, Centro Provincial de Artes Plásticas y Diseño, *Siempre vuelvo. Grabados de Belkis Ayón*, 1993 (another example exhibited)

Milan, Galleria Colorenero, *Siempre vuelvo*, 1994 (another example exhibited)

Havana, Galería Espuela de Plata, Centro de Desarrollo de las Artes Visuales, *Relaciones peligrosas*, 1995 (another example exhibited)

Cienfuegos, Galería GRAU, Centro de Desarrollo de las Artes Visuales, *Siempre vuelvo. Exposición personal Belkis Ayón*, 1995 (another example exhibited)

Breinig, Pfarrkirche St. Barbara; Aachen, Ludwig Forum für Internationale Kunst, *Unterstütze mich, halte mich hoch, im Schmerz. Belkis Ayon [sic]*, November 3, 1995–March 10, 1996, n.p. (illustrated)

Brasília, Espaço 508 Sul, *Testimonio de la utopía, 7 grabadores cubanos*, 1995 (another example exhibited)

Santiago de Cuba, Centro Provincial de Artes Plásticas, *Para un regreso*, November 2001 (another example exhibited)

Saint Petersburg, Ludwig Museum at the Russian Museum, *Kunst aus Kuba*, April 15–June 3, 2002, pp. 46–47 (another example exhibited and illustrated, p. 47)

Havana, Galería Villa Manuela, *Origen de un mito*, October 2006 (another example exhibited)

Madrid, Museo Reina Sofía, *Belkis Ayón. Colografías*, November 17, 2021–April 18, 2022 (another example exhibited)

59th International Art Exhibition, La Biennale di Venezia, *The Milk of Dreams*, April 23–November 22, 2022 (another example exhibited)

**Literature**

*Cuba Update*, vol. 19, no. 1, October–December 1999 (another example illustrated, back cover)

Katia Ayoñ, Alex Fleites, Cristina Vives Gutiérrez, David Mateo, Lažara Meneñdez, eds., *Nkame. Belkis Ayoñ*, Madrid, 2010, no. 93.03, p. 195 (illustrated, pp. 67, 195)





319

**Louise Bonnet**

*Untitled*

signed with the artist's initials and dated "LB 17" on the reverse

colored pencil on paper  
14 x 11 in. (35.6 x 27.9 cm)

Executed in 2017.

**Estimate**

\$18,000 — 22,000

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319

**Louise Bonnet**

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**Provenance**

Nino Mier Gallery, Los Angeles

Acquired from the above by the present owner

## 20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 19 May 2022 / 2pm EDT



PROPERTY FROM A DISTINGUISHED BELGIAN  
COLLECTION

320

### Issy Wood

*More shields*

oil on canvas  
16 x 20 in. (40.6 x 50.8 cm)  
Painted in 2017.

Estimate  
\$40,000 — 60,000

[Go to Lot](#)



*"Among other artists of her generation working in what one might characterize as outmoded strategies of representation, she emerges with a singular dexterity for capturing estrangement from the contemporary, a moment laden with legacies of a past still present." —Margaret Kross*

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**Provenance**

Carlos/Ishikawa, London

Acquired from the above by the present owner



321

**Flora Yukhnovich**

*Stiff Peaks*

signed and dated "Flora Yukhnovich 2021" on the overlap

oil on linen

31 1/2 x 27 1/2 in. (80 x 69.9 cm)

Painted in 2021.

**Estimate**

\$70,000 — 100,000

[Go to Lot](#)





*"In mythology, Venus emerges fully formed in the froth of the waves and is carried in a shell to land. I was immediately drawn to the idea of her body being made of water."—Flora Yukhnovich*

Flora Yukhnovich's contemporary interpretation of the Rococo painting style has gripped the attention of art critics and collectors alike. In her work, the London-based artist reimagines the energy of works by eighteenth-century masters, including François Boucher, Jean-Honoré Fragonard, Nicolas Lancret and Jean-Antoine Watteau. Using a minimal palette of local blues, beiges, and pinks and large, gestural brushstrokes, Yukhnovich oscillates between the abstract and the figurative.



François Boucher, *The Triumph of Venus*, 1740, Nationalmuseum, Stockholm. Image: Cecilia Heisses / Nationalmuseum, Stockholm

In *Stiff Peaks*, inspired by works such as to François Boucher's *Triumph of Venus*, 1740, in which Venus reclines in a seashell accompanied by sea creatures and various emblems of love, the artist

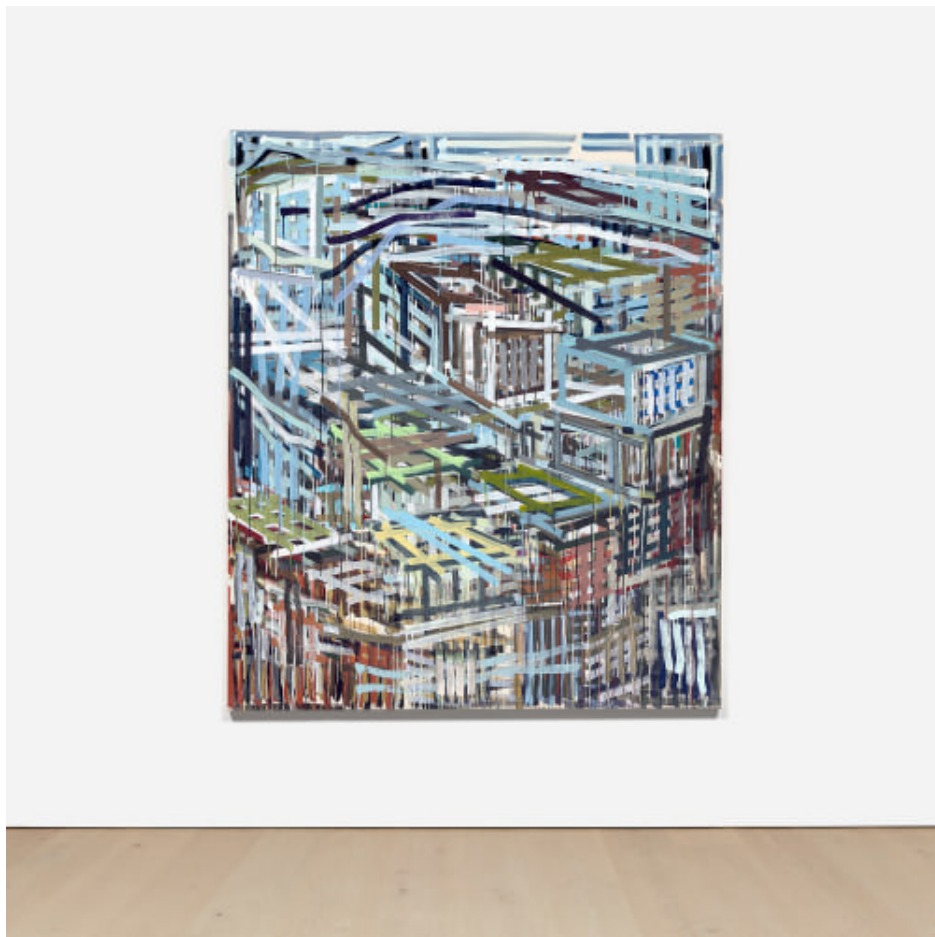
eschews discernable figures with coarse brushwork that recalls the fluidity of water. Noting the story of the birth of Venus, Yukhnovich describes: "I was immediately drawn to the idea of her body being made of the water... There is a tendency for water and the sea to be spoken about as female — fluid and soft but also capricious and destructive."<sup>i</sup> Like the stories and myths she alludes to, Yukhnovich invites myriad readings of *Stiff Peaks*, consciously encouraging viewers to imagine the details within her sumptuous work.

<sup>i</sup> Flora Yukhnovich, quoted in "Flora Yukhnovich – *Venus Paintings*," *Victoria Miro: Vortic XR*, March 2–7, 2021, online

#### Provenance

Victoria Miro, London

Acquired from the above by the present owner



322

**Denyse Thomasos**

*Spin*

signed, titled and dated "'Spin' Denyse Thomasos '97"

on the overlap

oil on canvas

84 x 72 in. (213.4 x 182.9 cm)

Painted in 1997.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)



*"Among her [Denyse Thomasos] distinguishing qualities she helped align the identity-and-system-questioning conceptual art of David Hammons and Adrian Piper with the experimental abstract painting of Sam Gilliam, Ed Clark and Jack Whitten. She laid the groundwork for the artists Julie Mehretu and Ellen Gallagher, although neither of them knew of her or her work." —Adrienne Edwards*

In this year's Whitney Biennale, Denyse Thomasos is indisputably a major stand-out. Though the late Trinidad-born painter gained significant acclaim during her lifetime—David Hammons included her in his seminal 2002 exhibition *Quiet as It's Kept* alongside Stanley Whitney and Ed Clark—her practice has remained relatively underrecognized up until now. As lauded by Biennale co-curator Adrienne Edwards in her *New York Times* essay dedicated solely to the artist, "I realized Thomasos was the one I have been waiting for—the one who viscerally captured, nearly 30 years ago, the unspeakable, irresolvable, the unimaginable, that which cannot be represented but perhaps only felt."<sup>i</sup>

*Spin*, 1997, comes to auction at this moment of long overdue institutional and critical recognition, capturing Thomasos' unique approach to abstraction that will be celebrated at the Art Gallery of Ontario in a major career retrospective on the artist this October. With energetic gestures and strong, saturated colors, *Spin* is a spectacular painting that vividly exemplifies Thomasos' virtuosic brushwork. Working quickly but deliberately, Thomasos built up the canvas with intricate crosshatches of colors, allowing each layer of color to dry between application. The overall blue-hued work is comprised of distinctive strokes in violets, warm pinks, olive greens and soft blacks that coalesce into a pulsating, all-over composition.



Detail of the present work.

Painted in 1997, *Spin* is among the 13 works that Thomasos presented the same year in her first New York solo show, a highly acclaimed breakthrough exhibition at Lennon Weinberg Gallery. At the time, Thomasos had made a name for herself as a daring young painter—embracing a monumental scale for her paintings as she continuously pushed herself to new artistic heights. Populated by fragmented architectures, Denyse Thomasos' dynamic paintings skillfully employ an off-kilter sense of space and depth within gridded, abstract landscapes. On Thomasos' 1997 exhibition, Dominique Nahas praised the artist for her "command of the way the stroke can be responsive to concretize various kinds of pictorial space as well as their slow dismantling."<sup>ii</sup>

*"This is Denyse Thomasos' first New York solo show and she's given us an exhibition filled with consummate skill and flair. Her dramatic paintings, at their best, are light and graceful filled with breathtakingly taut yet expandable, energy." —Dominique Nahas*

On Thomasos' paintings in the Whitney Biennial, Holland Cotter remarked they are "all about painterly gesture, but they're also all about the history of Black captivity, past and present".<sup>iii</sup> Challenging the limits of abstraction, Thomasos integrated personal and political content into her compositions, drawing from her experience as an immigrant twice over, the discrimination faced by her family during her Canadian upbringing, and the legacies of colonization and slavery in Trinidad and the United States. As observed by Adrienne Edwards, "Thomasos' paintings refer to the systems and structures that shape our world... they are also deeply personal."<sup>iv</sup>

Considering the Middle Passage of the trans-Atlantic slave trade, colonialism, immigration, the architecture of incarceration and urban housing, Thomasos' work addresses topics that have only become more pressing in recent years. Commenting on the social mission of her work, Thomasos has stated: "Overall I'm not trying to give the audience a happy experience or a dark experience. I'm trying to give a complex experience."<sup>v</sup> The artist brings to her work a nuanced reflection on the built environment, referencing structures ranging from boats and harbors to slums and Philadelphia row houses. Her gridded compositions allude to dense architecture, informed by the artist's global travels, but also reference weaving traditions with their quilt-like crosshatches.

*"Overall I'm not trying to give the audience a happy experience or a dark experience. I'm trying to give a complex experience." —Denyse Thomasos*

Born in Trinidad in 1964, Thomasos first moved to Toronto with her family in 1970 and then to the United States in 1986. After Thomasos had completed an MFA at Yale in 1989 and held a teaching position in Philadelphia for several years, *Spin* marked a seminal moment in her career, ushered by a bold move to New York to dedicate herself to her artistic practice full time. At the height of a burgeoning career, Thomasos' life was unexpectedly cut short at age 47 during a routine medical procedure. A decade after her passing, Thomasos' brilliant but tragically limited career is deservedly being revisited.

## Artist's biography

Born in Trinidad, Thomasos was raised in Canada and moved to the United States to attend Yale University, where she completed her MFA in 1989. While completing her MFA studies Yale, Thomasos attended the prestigious Skowhegan School of Painting and Sculpture. She was honored with the Guggenheim Fellowship Prize in 1997, the Joan Mitchell Foundation award in 1998, the New York Foundation for the Arts award in 2008, and numerous grants from the Canada Council and the National Endowment for the Arts. Thomasos' work was invigorated by travel, which led to artist residencies at the Ucross Foundation, Wyoming; the Bogliasco Foundation, Genoa; Yaddo, Saratoga Springs; MacDowell Colony, Peterborough; and the American Academy in Rome.

<sup>i</sup> Adrienne Edwards, "My Artist Ghost," *The New York Times*, March 23, 2022, [online](#)

<sup>ii</sup> Dominique Nahas, "Denyse Thomasos," *Review*, June 15, 1997, p. 4

<sup>iii</sup> Holland Cotter, "A Whitney Biennial of Shadow and Light," *The New York Times*, April 1, 2022, [online](#)

<sup>iv</sup> Adrienne Edwards, "My Artist Ghost," *The New York Times*, March 23, 2022, [online](#)

<sup>v</sup> Denyse Thomasos, as quoted in "Colour and the Shape," *National Post*, March 4, 2010, [online](#)

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## Provenance

Acquired directly from the artist by the present owner

## Exhibited

New York, Lennon Weinberg Gallery, *Denyse Thomasos: Paintings 1995-1997*, May 29–July 25, 1997

The Newark Museum, *1997 New Jersey Arts Annual. Fine Arts. Choosing New Jersey*, September 3–November 2, 1997, p. 31 (illustrated)

New York, Hunter College Art Galleries–Times Square Gallery, *Immediacies of the Hand: Recent Abstract Painting in New York*, February 25–April 17, 1999

## Literature

Dominique Nahas, "Denyse Thomasos," *Review*, June 15, 1997, p. 4

Holland Cotter, "'Immediacies of the Hand'—Recent Abstract Painting in New York," *The New York Times*, April 9, 1999, section E, p. 40





323

**Stanley Whitney**

*Untitled (#4)*

signed, partially titled and dated "Stanley Whitney #4

2006" on the reverse

oil on linen

12 x 12 in. (30.5 x 30.5 cm)

Painted in 2006.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)





**Provenance**

Courtesy of the Artist and Esso Gallery, New York  
BOMB Magazine Benefit Auction, New York, April 2006  
Private Collection (acquired at the above sale)  
Christie's, New York, July 10, 2020, lot 168  
Acquired at the above sale by the present owner

## 20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 19 May 2022 / 2pm EDT



PROPERTY FROM THE COLLECTION OF JOSH BROLIN

324

### George Condo

*Untitled*

signed and dated "Condo 07" on the overlap  
oil, pencil and paper collage on canvas  
42 x 42 in. (106.7 x 106.7 cm)  
Executed in 2007.

Estimate

\$400,000 — 600,000

[Go to Lot](#)



Held in the Collection of Josh Brodin, George Condo's *Untitled* is a remarkable example of the artist's unique approach to portraiture. A kaleidoscope of color and form, the work pushes the boundaries of what can be achieved by figural representation. Layering a multitude of mediums, the artist fluently works line, form and color into a multi-faceted portrait that brims with an explosive energy—revealing Condo's undeniable virtuosity as both a draftsman and painter. Geometric planes of color pay homage to his great hero Pablo Picasso, the jigsaw of line and form recall the multiple points of analytical cubism. Executed in 2007, *Untitled* captures the distinct shift in Condo's practice whereby he embraced a greater cubist fragmentation of the human form.

Plunging into the grotesque and the captivating, the comedic and the tragic, Condo's dark humor mines the psychological depths of both mass media and art history. With his cast of irreverent characters, exaggerated body parts and fantastical worlds, Condo presents one of our generation's most transformative investigations into the genre of painting. Encapsulating the scale of this endeavor, Massimiliano Gioni, now the director of the New Museum, hails: "Condo—like the most interesting artists of our day—creates worlds, not works of art; he uses painting as a form of notation, to dream up an entire nation of which he is the sole demiurge and sovereign. His painting describes a possible universe: every canvas adds a new province and a new character to the gigantic human comedy that the artist has been constructing for years."<sup>1</sup>

Executed in 2007, *Untitled* can in many ways be seen as an extension of Condo's 2006 seminal painting *Sketches of Jean Louis*, which featured a monumental portrait of the fictitious French character Jean Louis. One of the most reoccurring protagonists in Condo's repertoire of imagined figures, Jean Louis is a chameleon who at times is presented as a butler, chef, banker or maid. In *Sketches of Jean Louis*, Condo presents him sharply dressed, wearing a bowtie and a white collared shirt; his exaggerated face defined by a bulbous nose, protruding ears and a row of clearly defined teeth.

*"Life in Condo's work reveals itself to be both compromised and seductive, depraved and innocent, sophisticated and corrupt: it never dwindles down to a one-dimensional vision, but rather becomes an accumulation of opposing forces."*  
—Massimiliano Gioni

With the present work, Condo deconstructs the portrait into a multi-faceted, fragmented creature—pushing his idiom of "psychological cubism" to even greater heights. The overall figure has become almost entirely abstracted, propagated into a multitude of creatures. Perched on sloping shoulders is a medusa-like head that encompasses an entanglement of figures competing for attention. Within this cacophonous painting lie Cubist-like, syncopated faces with rows of exaggerated teeth and compressed chins and cheeks. Framing the head at-large is a cartoonish left ear and an oversized eye, featuring an olive-green iris and crimson pupil. While obfuscating any clear resemblance to Jean-Louis, Condo slyly integrates him in various points of the

composition, as while as introducing Rodrigo, another reoccurring figure recognizable for his bulgy eyes.



Detail of the present work.

Drawing from the disparate languages of Old Master painting and modern abstraction, Condo ingeniously merges the two traditions to create psychologically charged studies of real and imagined worlds. "I describe what I do as psychological cubism," Condo has explained, "Picasso painted a violin from four different perspectives at one moment. I do the same with psychological states. Four of them can occur simultaneously. Like glimpsing a bus with one passenger howling over a joke they're hearing down the phone, someone else asleep, someone else crying—I'll put them all in one face."<sup>2</sup>

Recognizing Condo's accomplishment in works like *Untitled* and unrivaled contemporary influence, Holland Cotter singled Condo as "the missing link ... between an older tradition of fiercely loony American figure painting—Willem de Kooning's grinning women, Philip Guston's ground-meat guys, Jim Nutt's cubist cuties, anything by Peter Saul—and the recent and updated resurgence of that tradition in the work of [John] Currin, Glenn Brown, Nicole Eisenman, Dana Schutz and others."<sup>3</sup>

Condo describes his practice as, "dismantling of one reality and constructing another from the same parts," to establish "a new conjunctive hyper-reality or hybrid image showing the simultaneous presences." *Untitled* is a complex and sophisticated representation of form that exemplifies this breakdown of linear experience and perspective. Achieved with a commendable diversity of mark-making, it is among the works that set the foundation for Condo's seminal series of portraits from 2013-2014 and anthologizes Condo's considerable range within one work—from cartoonish, schematic faces, to more formal, painterly gestures. This bricolage reflects the oeuvre that has established Condo one of our generation's most versatile painters.

## George Condo at Work

Video: <https://www.youtube.com/watch?v=BhRdlVcQnjK>

<sup>1</sup> Massimiliano Gioni, "Physiognomic Fragments for the Promotion of Human Understanding and Monstrous Love," in *George Condo: la civilisation perdue*, exh. cat., Musée Maillol, Paris, 2009, p. 57

<sup>2</sup> George Condo, quoted in S. Jeffries, "George Condo: 'I was delirious. Nearly Died,'" *The Guardian*, February 10, 2014, [online](#)

<sup>3</sup> Holland Cotter, "A Mind Where Picasso Meets Looney Tunes," *The New York Times*, January 27, 2011, [online](#)

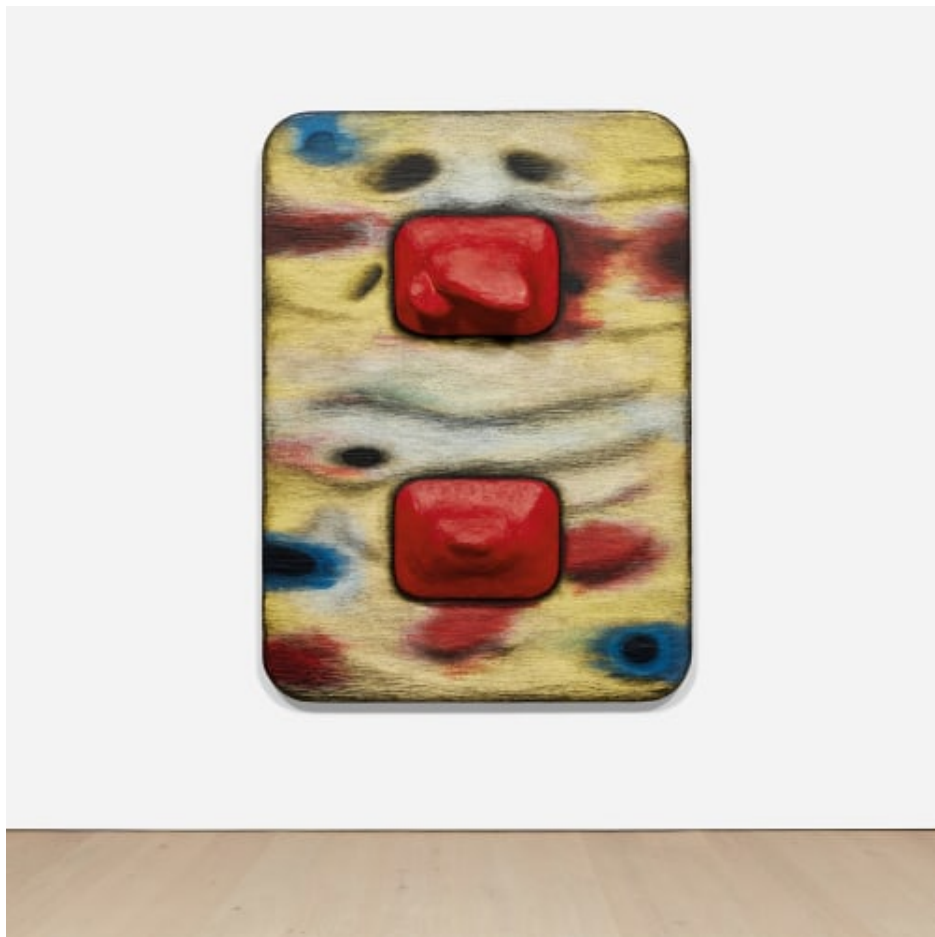
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### Provenance

Skarstedt, London

Private Collection (acquired from the above)

Acquired from the above by the present owner



325

**Tishan Hsu**

*Moon Goon*

signed and dated "Tishan Hsu 1983" on the reverse

acrylic, oil and alkyd on panel

66 1/2 x 48 x 7 in. (168.9 x 121.9 x 17.8 cm)

Executed in 1983.

**Estimate**

\$50,000 — 70,000

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*"Hsu is, in a sense, the Cézanne of post Modernism: the master whose contradictory currents of quotation and theatricality are used to articulate the uncertain desire of in our increasingly synthetic world." —Donald Kuspit, 1989*

Since emerging in the East Village scene in the 1980s, Tishan Hsu has built an impressive and prescient oeuvre exploring the impacts of technology and artificial intelligence on the human body. Hsu's work and interests continue to hold their relevancy, as evidenced by his inclusion in this year's Venice Biennale, *The Milk of Dreams*, which centers on themes including transformation, definitions of the human and bodily interactions with technology. Evoking digital forms of the emergent information age, *Moon Goon*, 1983, is an extraordinary example of Hsu's enigmatic works on canvas from the 1980s.

*Moon Goon* was exhibited in Hsu's first show in New York, mounted by Pat Hearn Gallery in 1985, and shortly before Hsu went on to work with the famed Leo Castelli Gallery on a solo show in 1987. With a richly textured surface, curved edges and fleshy, protruding organic forms, Hsu's *Moon Goon* abridges physical and virtual space while remaining grounded in the material. Ahead of his time, Hsu's work has become increasingly relevant in conversations on posthumanism and art, probing how technology weaves into our daily lives and bodies. His influential practice has paved the way for many younger artists such as Sascha Braunig, Juliana Huxtable, Anicka Yi, Hannah Levy and Kevin Beasley.

With a resurgence of interest in Hsu's work, including his inclusion in *The Milk of Dreams* at the 2022 Venice Biennale and a 2020 survey *Tishan Hsu: Liquid Circuit* at The Hammer Museum, Los Angeles and SculptureCenter, New York, Hsu's legacy is being solidified as a prophetic artist for our time.

Hsu's works are held in numerous major public collections, including The Metropolitan Museum of Art, New York; The Whitney Museum of Art, New York; Museum of Contemporary Art, Los Angeles; Centre Pompidou, Paris; Tate Modern, London; and Museum für Moderne Kunst (MMK), Frankfurt am Main. Hsu's 2020 survey exhibition, *Liquid Circuit*, was shown at the Hammer Museum, Los Angeles and at SculptureCenter, New York.

Video: [https://vimeo.com/396796637?embedded=true&source=vimeo\\_logo&owner=23454938](https://vimeo.com/396796637?embedded=true&source=vimeo_logo&owner=23454938)

#### Exhibited

New York, Pat Hearn Gallery, *Tishan Hsu*, 1985  
Gothenburg, Art Now Gallery, *East Village Today*, 1988

#### Provenance

Pat Hearn Gallery, New York

Private Collection, London

Private Collection, Sweden (acquired from the above circa 1988)





326

**Jamian Juliano-Villani**

*Biking to the Garden of Eden*

signed, titled and dated "JAMIAN JULIANO-VILLANI  
2014 BIKING TO THE GARDEN OF EDEN" on the  
reverse

acrylic on canvas  
35 7/8 x 48 in. (91.1 x 121.9 cm)  
Painted in 2014.

Estimate  
\$40,000 — 60,000

[Go to Lot](#)



326

**Jamian Juliano-Villani**

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**Provenance**

247365 Gallery, Brooklyn

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 19 May 2022 / 2pm EDT



327

**Nina Chanel Abney**

*Mr. Baker*

acrylic and spray paint on canvas

48 x 36 in. (121.9 x 91.4 cm)

Executed in 2017.

**Estimate**

\$150,000 — 200,000

[Go to Lot](#)



**Nina Chanel Abney**

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**Provenance**

Jack Shainman Gallery, New York

Private Collection (acquired from the above)

Phillips, New York, July 2, 2020, lot 203

Acquired at the above sale by the present owner

**Exhibited**

New York, Jack Shainman Gallery, *Nina Chanel Abney: Seized the Imagination*, November 9–December 20, 2017

**Literature**

Roberta Smith, "Galleries: Nina Chanel Abney," *The New York Times*, December 8, 2017, section C, p. 23 (Jack Shainman Gallery, New York, 2017 installation view illustrated)



PROPERTY FROM A PROMINENT EUROPEAN  
COLLECTION

328

**Derrick Adams**

*Figure in the Urban Landscape 2*

signed and dated "Adams 2017" on the reverse  
acrylic, graphite, ink, fabric, paper, grip tape and  
model cars on panel

20 3/4 x 16 3/4 in. (52.7 x 42.5 cm)

Executed in 2017.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)



Derrick Adams's *Figure in the Urban Landscape 2* demonstrates the Brooklyn-based artist's unique portrayal of Black American leisure, celebration and joy that has garnered him widespread acclaim. Executed in 2017, the present work belongs to the highly sought-after *Figure in the Urban Landscape* series that evolved from Adam's *Deconstruction Worker* series. As in preceding works such as *Head #4*, 2011, Collection of The Studio Museum in Harlem, Adams presents the viewer with a side profile of a figure, rendered in fragmented planes reminiscent of Cubism. Fusing modernist abstraction with such disparate influences as contemporary pop culture and African-inspired patterned fabrics, Adams creates a multi-layered portrait of a young boy—framed by intersecting city streets atop which collaged miniature automobiles zoom around.

Adams works are unique in the way they at once resonate universally—they depict moments of joy, leisure, pride or tenderness that we can all relate to—and are highly specific in their radical celebration of Black culture. While Adams draws attention to deep seated inequalities, he does so through a affirmative and joyous lens.

*"With these works, I was thinking about how important it is for us not to always see ourselves in a way that is entertaining, but to allow people to see a glimpse into our reality and the normalcy of how we live." —Derrick Adams*

*Figure in the Urban Landscape 2* conjures a universal image of childhood, where the subject happens to be Black. As Adams noted, "I think the most important thing about black people is, we exist in this space of normalcy in our daily life. I think it's important that we are enabled to see this idea of being normal or just existing as human, and that we experience it. And I like to capture those elements of normalcy in my work."<sup>i</sup>

The present work belongs to a series of works in which Adams framed his subjects with abstracted city streets and model cars. While infusing the work with a sense of playfulness, the grid-like street structure formally mimics the way in which urban spaces have historically contained Black bodies. Of the series, Adams explained: "Every space we've lived in historically has been designed to keep us contained. And how to keep us not wanting to leave, entertained with this false sense of neighborhoods that we feel confound to. Neighborhoods that were created for us to stay in. So with this work, I'm discussing different ways of how we can inhabit space, and how we are not limited to these oppressive boundaries that have been designed for us."<sup>ii</sup>

## Collector's Digest

- The present work belongs to the *Figure in the Urban Landscape* series, which has commanded record prices at auction. *Figure in the Urban Landscape 31*, 2019, achieved the auction world record

of \$250,000 in March 2021.

- Adams has garnered substantial institutional recognition, with works held in collections of The Metropolitan Museum of Art, The Whitney Museum of American Art, and The Studio Museum in Harlem, New York.

- The artist's solo exhibition [Derrick Adams: LOOKS](#) at the Cleveland Museum of Art is on view until May 29, 2022.

<sup>i</sup> Derrick Adams, quoted in Danny Dunson, "Derrick Adams, The Ins And Outs: Figures Of The Urban Landscape", [Artx.net](#), [online](#)

<sup>ii</sup> Ibid.

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## Provenance

Tilton Gallery, New York

Acquired from the above by the present owner

## Exhibited

New York, Tilton Gallery, *Derrick Adams: Figures in the Urban Landscape*, November 8, 2017–January 6, 2018



## 20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 19 May 2022 / 2pm EDT



329

### **Kwesi Botchway**

#### *21st Year Celebration*

signed and titled "Kwesi Botchway 21st Year Celebration" on the reverse  
acrylic and oil on canvas  
77 x 74 5/8 in. (195.6 x 189.5 cm)  
Painted in 2020.

#### **Estimate**

\$70,000 — 100,000

[Go to Lot](#)



329

**Kwesi Botchway**

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**Provenance**

Gallery 1957, London

Acquired from the above by the present owner

**Exhibited**

London, Gallery 1957, *Kwesi Botchway—Becoming as Well as Being*, October 28–December 18, 2020



330

**Jason Boyd Kinsella**

*Thaws*

signed, titled and dated ""THAWS" Jason Kinsella  
Jason Boyd Kinsella 2020" on the reverse; further  
signed, titled and dated ""THAWS" Jason Boyd Kinsella  
2020" on the stretcher

oil on canvas

31 1/2 x 23 5/8 in. (80 x 60 cm)

Painted in 2020.

**Estimate**

\$7,000 — 10,000

[Go to Lot](#)



330

Jason Boyd Kinsella

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Provenance

Private Collection, New York



331

**Sophie Larrimore**

*Lilac Wall*

signed and dated "LARRIMORE 2021" on the reverse  
acrylic and water soluble crayon on unprimed linen  
24 x 30 1/4 in. (61 x 76.8 cm)  
Executed in 2021.

**Estimate**

\$6,000 — 8,000

[Go to Lot](#)



**Provenance**

Venus Over Manhattan, New York  
Private Collection (acquired from the above)  
Acquired from the above by the present owner

**Exhibited**

New York, Venus Over Manhattan, *The Interior*, July 1–31, 2021





PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

332

**Susumu Kamijo**

*Resurrection on the Hill*

signed and dated "Susumu Kamijo 2018" on the  
reverse

pastel, oil pastel and graphite on paper  
50 x 38 in. (127 x 96.5 cm)

Executed in 2018.

**Estimate**

\$30,000 — 40,000

[Go to Lot](#)



**Provenance**

Berlin, GNYP Gallery

Acquired from the above by the present owner

**Exhibited**

Berlin, GNYP Gallery, *Susumu Kamijo: I'll Follow You To The Sunset*, March 16–April 20, 2019



333

**Milo Matthieu**

*Deconstruction*

signed "Milo" lower right; further signed, titled and dated "Milo Deconstruction 2018 Milo Matthieu" on the reverse

acrylic, oilstick and paper on panel

48 x 35 7/8 in. (121.9 x 91.1 cm)

Executed in 2018.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)



333

Milo Matthieu

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Provenance

Beers, London

Acquired from the above by the present owner



334

**Isshaq Ismail**

*Brown Face 5*

signed "Isshaq" lower right; further signed, titled and dated "Isshaq Ismail "Brown Face 5" 2020 Isshaq" on the reverse

acrylic on canvas

24 x 18 in. (61 x 45.7 cm)

Painted in 2020.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



334

**Isshaq Ismail**

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**Provenance**

Acquired directly from the artist by the present owner



## 20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 19 May 2022 / 2pm EDT



335

**Jordy Kerwick**

*Untitled*

signed and dated "Jordy Kerwick 2021" on the reverse  
oil, acrylic, spray paint and charcoal on canvas  
92 1/2 x 78 1/2 in. (235 x 199.4 cm)  
Painted in 2021.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



335

Jordy Kerwick

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**Provenance**

Everyday Gallery, Antwerp

Acquired from the above by the present owner

**Literature**

Sasha Bogojev, "Art Rotterdam 2021: Recap," *Juxtapoz*, July 9, 2021, online (illustrated)



336  $\Delta$

**Ben Sledsens**

*Bear in the Deep Woods*

signed with the artist's initials "B.S." lower right;  
signed and dated "BEN SLEDSSENS 2018 2019" on the  
reverse

oil and acrylic on canvas

82 1/2 x 70 3/4 in. (209.6 x 179.7 cm)

Painted in 2018-2019.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



336

**Ben Sledsens**

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**Provenance**

Nino Mier Gallery, Cologne

Acquired from the above by the present owner



337

**Joel Mesler**

*Untitled (In n Out)*

signed, inscribed and dated "The Estate of Joel Mesler

Joel Mesler 2020" on the overlap

pigment on linen

55 x 46 in. (139.7 x 116.8 cm)

Executed in 2020.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



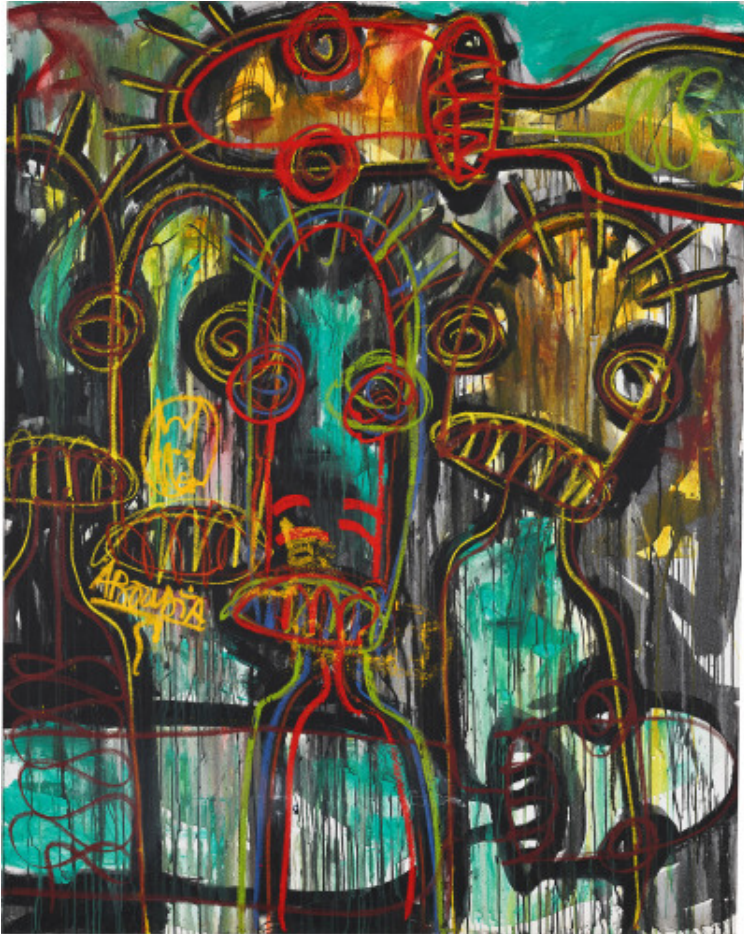
**Provenance**

Private Collection, Los Angeles

**Literature**

Louis-Philippe Van Eeckhoutte, "Conversation with artist Joel Mesler and Bertram De Brock of Patrick De Brock Gallery," *Art Brussels*, January 2020, online (illustrated)





338

**Aboudia**

*Abidjan Street Kids II*

signed "Aboudia" center left  
acrylic, oil pastel and posca on canvas  
70 1/4 x 55 1/2 in. (178.4 x 141 cm)  
Executed in 2015.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



338

**Aboudia**

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**Provenance**

Ethan Cohen Gallery, New York

Acquired from the above by the present owner in 2018

## 20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 19 May 2022 / 2pm EDT



339

### Kehinde Wiley

*Big Daddy Kane*

oil on canvas, in artist's frame  
106 x 82 1/8 in. (269.2 x 208.6 cm)  
Painted in 2005.

**Estimate**

\$150,000 — 200,000

[Go to Lot](#)



Kehinde Wiley has carved a place in the canon of American portraiture for his paintings of contemporary Black sitters in compositions drawn from the traditions of Western portraiture. Inserting Black figures into a visual tradition that has been historically exclusionary, Wiley subverts these narratives while drawing attention to the relationship of painting to representation, power and status. With *Big Daddy Kane*, Wiley celebrates a key figure in the golden age of hip hop with a monumental portrait.

*"My job as an artist is simply to ask: who deserves to be on the great museum walls?"*  
—Kehinde Wiley

Wiley's portrait *Big Daddy Kane* is part of a 2005 series for VH1's Hip-Hop Honors in which he was commissioned to paint each of the recognized artists, including LL Cool J, Ice T, and Grandmaster Flash and the Furious Five. The iconography of hip-hop is a prevailing interest in Wiley's practice, though it is rarer that he has painted these famous hip-hop artists themselves. Big Daddy Kane (aka Antonio Hardy) is an American rapper who launched his career in 1986 with the Queens-based collective Juice Crew and further gained fame with hits including "Ain't No Half-Steppin'" and "Smooth Operator." As a lyricist, MC and entertainer, he revolutionized hip-hop fashion and introduced theatrics, choreography and costumes into performances, becoming hugely influential to a generation of MCs. Wiley's VH1 commission later coalesced at the Smithsonian National Portrait Gallery in the exhibition *RECOGNIZE! Hip-Hop and Contemporary Portraiture* in 2008 and set the tone for some of his later work painting music giants, such as his 2009 portrait of Michael Jackson.

In this eight-foot-tall, larger-than-life portrait, Wiley pays tribute to Big Daddy Kane by depicting the musician with lavish accoutrement typical of old masters portraits of nobles or aristocrats. Holding a commanding pose while exuding grace and nonchalance, Kane is surrounded with floral motifs, signature for the artist, rendered in opulent gold leaf. *Big Daddy Kane* merges hip-hop and classical iconographies by pairing Kane's 2005 fashion with traditional white columns and by setting a microphone within a formal coat of arms. As Connie H. Choi describes, "by conflating the consumerism of hip-hop with the opulence of Old Master painting, Wiley brings the high-art world into the realm of popular culture at the same time that he deliberately moves away from the overt identity politics of the previous generation of African American artists."<sup>i</sup> *Big Daddy Kane* celebrates the triumph of success within a nuanced and distinctly contemporary cultural interpretation.

Video: <https://www.youtube.com/watch?v=wTCGwOwizRo>

<sup>i</sup> Connie H. Choi, "The Artist and Interpretation," in Eugenie Tsai, ed. *Kehinde Wiley: A New Republic* (Brooklyn: Brooklyn Museum, 2015), pp. 23-24.

#### Provenance

Roberts & Tilton, Los Angeles

Acquired from the above by the present owner

#### Exhibited

Washington, D.C., Smithsonian National Portrait Gallery, *RECOGNIZE! Hip Hop and Contemporary Portraiture*, February 8–October 26, 2008, p. 12 (illustrated)

Boca Raton Museum of Art, January 7, 2013–January 7, 2018

#### Literature

Sareet E. Yoseph, "Where Swagger Meets Stoicism," *The Root*, May 16, 2008, online

## 20th Century & Contemporary Art Day Sale, Afternoon Session

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PROPERTY FROM A PROMINENT PRIVATE  
COLLECTION

340

### Wahab Saheed

*Night After Valentine's Day*

signed and dated "Wahab Saheed 2021" lower right;  
further signed and dated "Wahab Saheed 2021" on the  
reverse

acrylic, oil, charcoal and pastel on canvas

18 1/8 x 13 3/4 in. (46 x 34.9 cm)

Executed in 2021.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



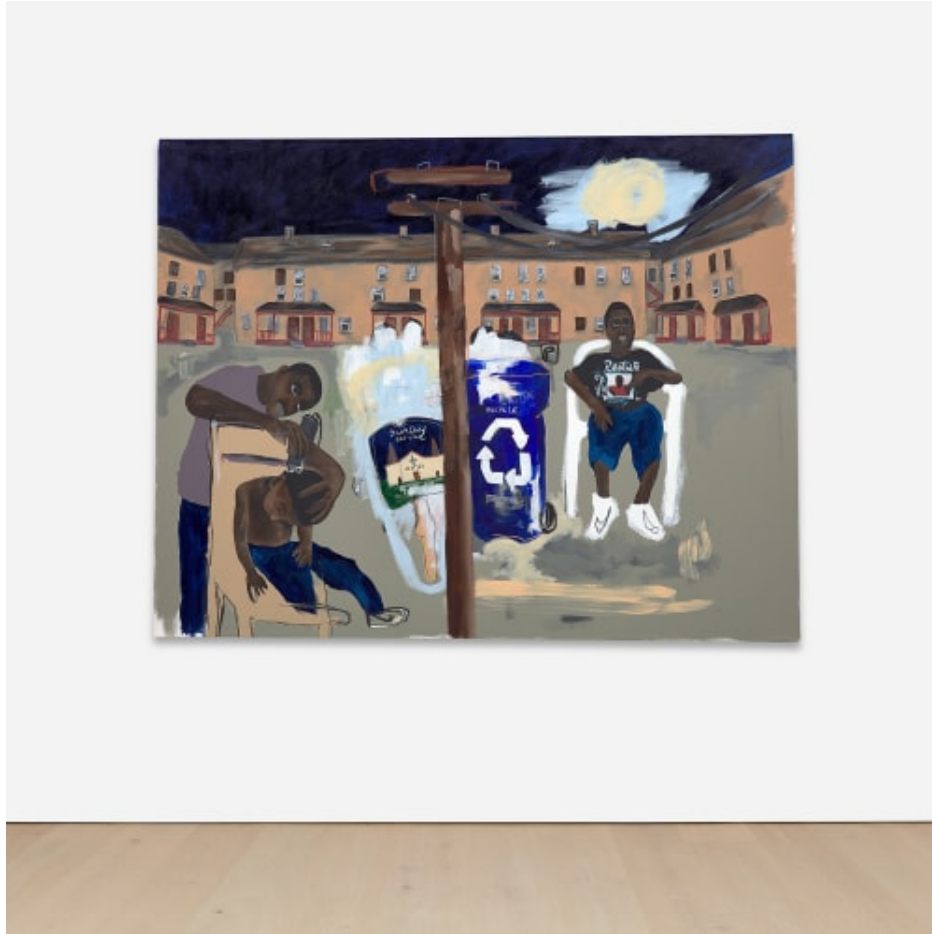
**Provenance**

Acquired directly from the artist by the present owner

**Literature**

Yannis Kostarias, "Wahab Saheed," *Art Verge*, March 22, 2021, online (illustrated)





341

**Jammie Holmes**

*Recycled Tradition*

signed "J Holmes" on the reverse  
acrylic and oil pastel on canvas  
66 1/4 x 84 in. (168.3 x 213.4 cm)  
Executed in 2020.

**Estimate**

\$80,000 — 120,000

[Go to Lot](#)



341

**Jammie Holmes**

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**Provenance**

LMAKgallery, New York

Acquired from the above by the present owner

**Literature**

“Jammie Holmes in Conversation with Curatorial Associate Emily Edwards,” *Dallas Contemporary*,  
online (illustrated)



342

**Jonathan Lyndon Chase**

*7 Heads on Red Bed*

acrylic, spray paint, glitter, plastic stones, beads, paper  
and found objects on canvas

48 x 48 in. (121.9 x 121.9 cm)

Executed in 2016.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



342

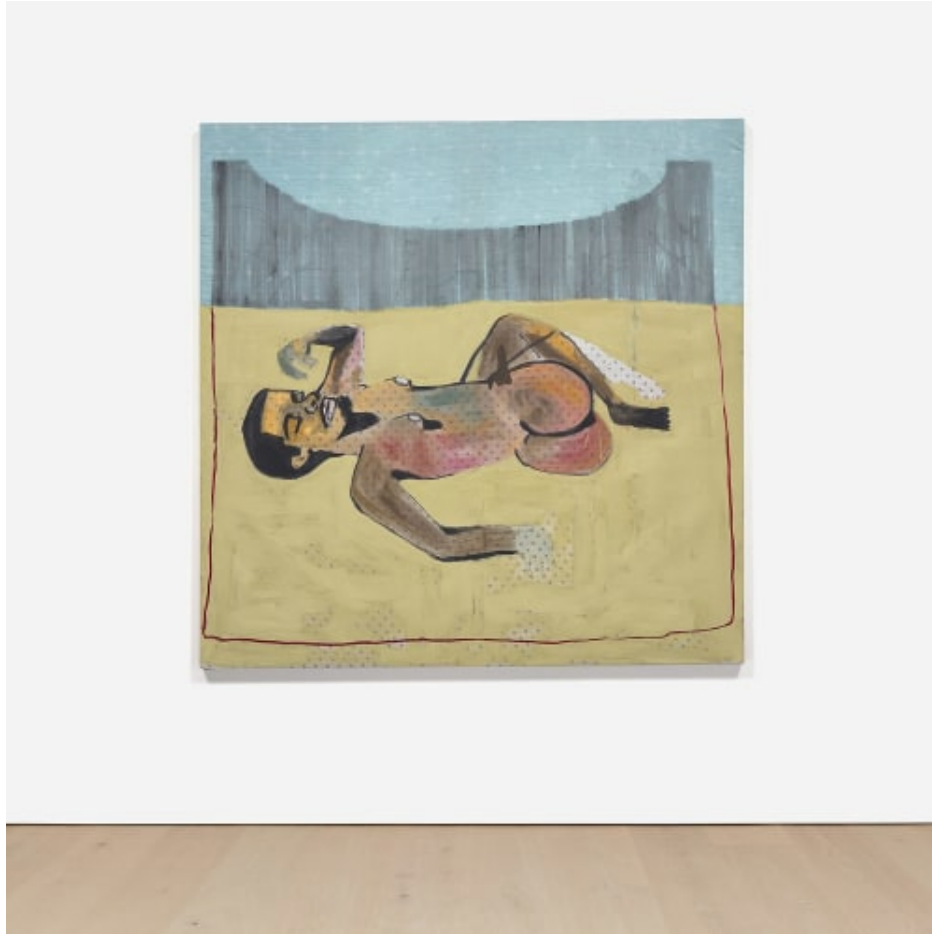
**Jonathan Lyndon Chase**

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**Provenance**

Company Gallery, New York

Acquired from the above by the present owner



343

**Jonathan Lyndon Chase**

*Man Lying in Garden Bed*

acrylic and marker on cotton bed sheet

72 x 72 in. (182.9 x 182.9 cm)

Executed in 2016.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



*"Bedsheets have a lot of different connotations to me... Reality is made up of socio-cultural threads that are woven together. We're all part of society, and the common thread is our bodies, which we use to rest, resist and to navigate our identities as well as the outer worlds around us ... I also think of a bedsheet as similar to a body in that both hold memories, smells and touches."* —Jonathan Lyndon Chase

---

**Provenance**

Kohn Gallery, Los Angeles

Private Collection

Acquired from the above by the present owner

**Exhibited**

Los Angeles, Kohn Gallery, *Jonathan Lyndon Chase: Sheets*, June 1–July 14, 2018, pp. 34, 69 (illustrated, p. 35)

Los Angeles, Jeffrey Deitch, *Punch*, June 29–August 17, 2019

**Literature**

Curtis M. Wong, "This Artist is Tackling Black, Queer Identities in an Intimate Way," *Huffington Post*, May 31, 2018, online (illustrated)



## 20th Century & Contemporary Art Day Sale, Afternoon Session

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PROPERTY FROM A DISTINGUISHED BELGIAN  
COLLECTION

344

**Salman Toor**

*Mother*

oil on panel  
12 x 9 in. (30.5 x 22.9 cm)  
Painted in 2015.

Estimate  
\$50,000 — 70,000

[Go to Lot](#)



*"Sometimes, I use text and figures to carve out a psychological space or site of fantasy, memory, and deconstruction. The text varies. It can be poetry as well as Persio-Arabic-English gibberish, memories of graffiti dribbled in alleyways and mosques, calligraphic protest banners and shop signs in Pakistan." —Salman Toor*

---

**Provenance**

Aicon Contemporary, New York

Acquired from the above by the present owner

**Exhibited**

New York, Aicon Contemporary, *Salman Toor: Resident Alien*, October 28–December 25, 2015, p. 19 (installation view illustrated)



PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

345

**Simphiwe Ndzube**

*Dimbaza, An Ancient Relative of Sikasa*

signed, titled and dated "Simphiwe Ndzube "Dimbaza,  
An Ancient Relative of Sikasa" 2018" on the reverse  
acrylic and inkjet printed canvas collage on canvas  
51 1/8 x 39 3/8 in. (129.9 x 100 cm)  
Executed in 2018.

**Estimate**  
\$18,000 — 25,000

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345

**Simphiwe Ndzube**

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**Provenance**

Acquired directly from the artist by the present owner



346

**Elizabeth Peyton**

*Ludwig II Caresses Marie Antoinette*

signed, titled, dedicated and dated "LUDWIG II  
CARRESSES [sic] MARIE ANTOINETTE To Brett with  
love from Elizabeth 1993" on the stretcher  
oil on canvas

14 x 11 in. (35.6 x 27.9 cm)

Painted in 1993.

**Estimate**

\$70,000 — 90,000

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346

Elizabeth Peyton

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**Provenance**

Private Collection (acquired directly from the artist)

Christie's, New York, March 11, 2009, lot 15

Acquired at the above sale by the present owner



## 20th Century & Contemporary Art Day Sale, Afternoon Session

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PROPERTY FROM A DISTINGUISHED BELGIAN  
COLLECTION

347

**Claire Tabouret**

*Les deux amazones*

signed, titled and dated "C. TABOURET 2015 LES DEUX  
AMAZONES" on the reverse

acrylic on canvas

25 5/8 x 19 5/8 in. (65.1 x 49.8 cm)

Painted in 2015.

**Estimate**

\$50,000 — 70,000

[Go to Lot](#)



*"Beauty for me is when something reaches eternity. A ray of light, music, a painting, sometimes these can make time disappear; it's a strong and beautiful experience. I think that's what art should be about: the end of time." —Claire Tabouret*

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Provenance

Bugada & Cargnel, Paris

Acquired from the above by the present owner



348

**Raelis Vasquez**

*En Rosado*

signed, titled and dated "en Rosado Raelis Vasquez 2020" on the reverse

oil on canvas

20 x 16 in. (50.8 x 40.6 cm)

Painted in 2020.

**Estimate**

\$6,000 — 8,000

[Go to Lot](#)



348

Raelis Vasquez

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**Provenance**

LatchKey Gallery, New York

Acquired from the above by the present owner



349

**Aliza Nisenbaum**

*Ozelot*

signed and dated "Aliza Nisenbaum 2012" on the reverse

oil on canvas

20 x 16 in. (50.8 x 40.6 cm)

Painted in 2012.

**Estimate**

\$6,000 — 8,000

[Go to Lot](#)



**Provenance**

Anton Kern Gallery, New York

Acquired from the above by the present owner

**Literature**

*Aliza Nisenbaum: Coreografías*, exh. cat., Anton Kern Gallery, New York, 2019, p. 92 (illustrated, p. 39)





350

**Ángeles Agrela**

*Tilda*

signed "A. AGRELA" lower right; further signed and dated "A. AGRELA 2020" on the reverse  
acrylic and colored pencil on paper  
79 7/8 x 59 5/8 in. (202.9 x 151.4 cm)  
Executed in 2020, this work is accompanied by a certificate of authenticity signed by the artist.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



350

Ángeles Agrela

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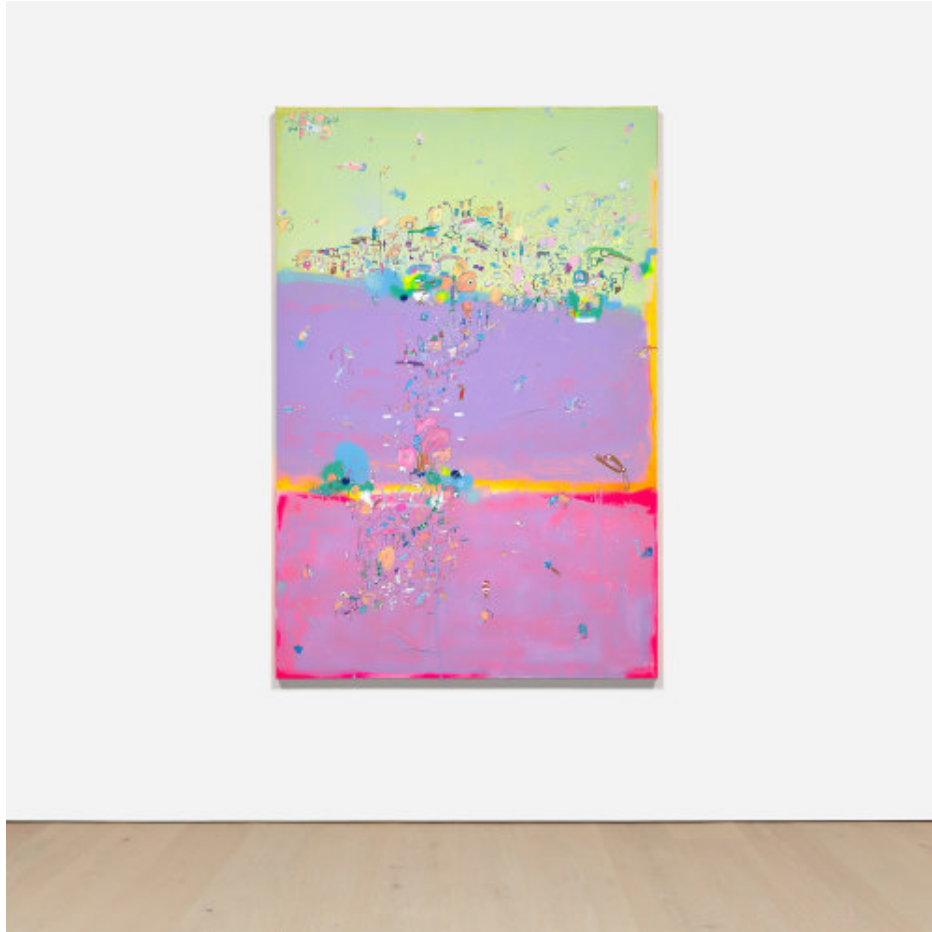
**Provenance**

Galería Yusto/Giner, Marbella

Acquired from the above by the present owner

## 20th Century & Contemporary Art Day Sale, Afternoon Session

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351

### Rafa Macarrón

*Los mentores*

mixed media on canvas

76 3/4 x 51 1/4 in. (194.9 x 130.2 cm)

Executed in 2013.

**Estimate**

\$70,000 — 100,000

[Go to Lot](#)



*"My characters don't go towards the caricature. I flee away from all kinds of cartoonish ornamentation. They are born from a fantastic, surreal, and expressionist figuration. I consider them hybrid characters that are closely related to my admiration for Dubuffet, Bonifacio, and Alfonso Frailé. My characters live in a transcended daily life, clean days, sunsets, and fresh air." — Rafa Macarrón*

Rafa Macarrón interprets reality through joyful, invented characters based on people he encounters in everyday life. Building fantastical worlds in his canvases, the Spanish artist, a self-taught, former professional cyclist, imagines idyllic backstories for each of his characters, set in color-washed compositions that play with scale in flattened space. Macarrón draws influence from Spanish forebears, including Pablo Picasso, Salvador Dalí, Francisco Goya and the El Paso group, a collective of painters who worked in the style of Art Informel from 1957-1960. Set against a Rothko-esque background rendered in DayGlo, Macarrón's schematic figures, featuring wide-open eyes on oversized heads, populate a realm filled with objects both recognizable— a ladder, a table, a cigarette— and imagined.

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#### Provenance

Acquired directly from the artist by the present owner

## 20th Century & Contemporary Art Day Sale, Afternoon Session

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352

### Edgar Plans

*Untitled (Artist)*

signed, titled and dated "Artist Plans 2019" on the reverse

oil on canvas

44 7/8 x 51 1/8 in. (114 x 129.9 cm)

Painted in 2019.

**Estimate**

\$80,000 — 120,000

[Go to Lot](#)



Provenance

Padre Gallery, New York

Private Collection

Acquired from the above by the present owner



## 20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 19 May 2022 / 2pm EDT

PROPERTY OF AN EAST COAST COLLECTOR

353

### Jaume Plensa

*The Conversation I, II and III*

stone and stainless steel, in 3 parts

(i) 118 x 65 x 90 1/2 in. (299.7 x 165.1 x 229.9 cm)

(ii) 118 x 65 x 94 1/2 in. (299.7 x 165.1 x 240 cm)

(iii) 118 x 67 x 98 1/2 in. (299.7 x 170.2 x 250.2 cm)

Executed in 2006.

Estimate

\$800,000 — 1,200,000



[Go to Lot](#)



*"One letter alone is nothing. But together with other letters you get a word. A word with a word becomes a text, and so on. A person alone is nothing, but together with others we become family, a neighborhood, a city, a county, a country."* —Jaume Plensa

Towering over viewers with a striking presence, *The Conversation I, II and III* from 2006 is exemplary of Jaume Plensa's text-based sculptures that wholly transform the environments they inhabit. Plensa is renowned for his monumental sculptures and public installations that examine the complexities of human existence. Using letters to explore communication between individuals and cultures, Plensa's ethereal works celebrate the human spirit. The transcendent *The Conversation I, II and III* is a paragon of Plensa's marriage of letters with the human form.

Featuring three faceless beings crouched in communion, perched atop large stone slabs, *The Conversation I, II and III* belongs to the discrete body of work that encompasses *I, You, She or He*, 2006, held in the permanent collection of the Frederik Meijer Gardens & Sculpture Park in Grand Rapids, Michigan and *Yorkshire Soul I, II and III*, 2010, which was exhibited at Yorkshire Sculpture Park in Wakefield in 2011.

While Plensa's early text-based sculptures were often created with recognizable fragments of text, his more recent work has become increasingly abstract. Embracing letters as essential, timeless signs that transmit across generations, the artist arranges letters in arbitrary combinations. Created by "skins" composed from letters of the Latin alphabet, the figures in *The Conversation I, II & III*, emit an aura—summoning all that is latent and that remains to be said. Though Plensa regards himself as a classical sculptor, he lets himself be guided by his interest in spirituality and the intangible as he transforms solid metal into elegant, open forms that embrace fluidity and open spaces.

Poetic in their concise use of material, the figures take on a mystic quality, exploring the expanses between written text and body language. Plensa has stated: "I'm less interested in the individual than in the collective. Because I'm trying to proceed to the origin—not of shape, but of attitude." Comprised of three beings, *The Conversation I, II and III* truly materializes Plensa's interest in the collective over the individual. Stripped of individuality, the forms are simultaneously everyone and no one, mirrors through which we can begin to ponder our own circumstance. The duality between the ethereal nature of the forms and the strength of the steel from which they were borne lends an almost philosophical quality to the work. They are both vulnerable and strong—one of the paradoxes of the human condition.

*"Sculpture is the best way to ask a question. The main obsession for me was for me try to understand the relationship between individuality, single, and the community."* —Jaume Plensa

Speaking of his sculptural process, Plensa explained how, "in the beginning I used forged steel and cast iron, adopting an industrial technique for my sculptures. I was dreaming about the moment when the mountains were formed, the moment when everything was liquid and hot and suddenly started to cool, solidify, and take shape. For me, there's a mythical element in the way fire transforms things into liquid. Something solid becomes liquid and then becomes an object again." As if sprouting from the earth, letters emerge from stone, forming a crux where the natural and human-made meet. With the elemental materials of stone and metal, it is as if the delicate skins of Plensa's figures expanded to their epic size and then froze in stillness.

While its inward-facing figures express a silent union, *The Conversation I, II and III* notably communes with its environment. Nearly floating in the landscape, the work exists in harmony with the world around it. The latticed metal and open cavities transform the space around it rather than obstructing its setting. The open and closed form of the letters modulates light and shadow. Exploring notions of interior versus exterior, light versus dark, and nature versus creation, Plensa's *The Conversation I, II and III* is a stunning metaphor of the human experience.

Video: <https://www.youtube.com/watch?v=i5Z6YLRJG4>

Interview with Jaume Plensa at Museu d'Art Contemporani de Barcelona (MACBA)

#### Provenance

Richard Gray Gallery, Chicago/New York  
Acquired from the above by the present owner in 2006

#### Literature

Gilbert Perlein, William Jeffet, et. al., *Jaume Plensa*, Valencia, 2008, pp. 134-135 (illustrated)

## 20th Century & Contemporary Art Day Sale, Afternoon Session

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354

### Jaume Plensa

*Tel Aviv Man XVI*

iron

72 x 35 x 43 in. (182.9 x 88.9 x 109.2 cm)

Executed in 2007.

Estimate

\$200,000 — 300,000

[Go to Lot](#)



354

**Jaume Plensa**

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**Provenance**

Albion Gallery, London

Private Collection, Spain

Private Collection, Miami

Sotheby's New York, November 18, 2016, lot 462

Acquired at the above sale by the present owner

## 20th Century & Contemporary Art Day Sale, Afternoon Session

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355

### Thomas Houseago

*Giant (fallen)*

Tuf-cal, hemp, iron, graphite and charcoal  
80 x 63 1/2 x 62 in. (203.2 x 161.3 x 157.5 cm)  
Executed in 2009.

**Estimate**

\$100,000 — 150,000

[Go to Lot](#)



*"Like a modern-day Michaelangelo, the artist [Thomas Houseago] favors potential-laden stances such as a crouch which swells the muscles and suggests movement that is on the cusp of being unleashed. Giant's face, single-eyed and baboon-snouted, co-opts science fiction and African sculpture in one fell swoop, an idea which is only at odds with the classicized white figure on which it sits if one has never heard of Picasso."*  
—Michael Darling

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**Provenance**

Xavier Hufkens, Brussels

Acquired from the above by the present owner

**Exhibited**

Ballroom Marfa, *Aaron Curry and Thomas Houseago: Two Face*, May 29, 2009–January 3, 2010, pp. 98, 161, 163-4, 176 (illustrated, pp. 11, 99-101)

## 20th Century & Contemporary Art Day Sale, Afternoon Session

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PROPERTY OF AN IMPORTANT AMERICAN  
COLLECTION

356

### Thomas Houseago

#### *Bronze Wall Mask I*

bronze on redwood pedestal  
sculpture 28 1/2 x 26 x 11 in. (72.4 x 66 x 27.9 cm)  
pedestal 45 3/4 x 17 5/8 x 17 5/8 in. (116.2 x 44.8 x  
44.8 cm)  
overall 74 1/4 x 16 x 17 7/8 in. (188.6 x 40.6 x 45.4 cm)  
Executed in 2005, this work is number 2 from an  
edition of 5 plus 2 artist's proofs.

#### Estimate

\$60,000 — 80,000

[Go to Lot](#)





356

**Thomas Houseago**

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**Provenance**

Michael Werner Gallery, New York

Acquired from the above by the present owner in 2010



357

**Rashid Johnson**

*Untitled Escape Collage*

signed "Rashid Johnson" on the reverse  
ceramic tile, black soap, wax, vinyl and spray enamel  
75 x 47 5/8 x 1 3/4 in. (190.5 x 121 x 4.4 cm)  
Executed in 2016.

**Estimate**

\$200,000 — 300,000

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357

**Rashid Johnson**

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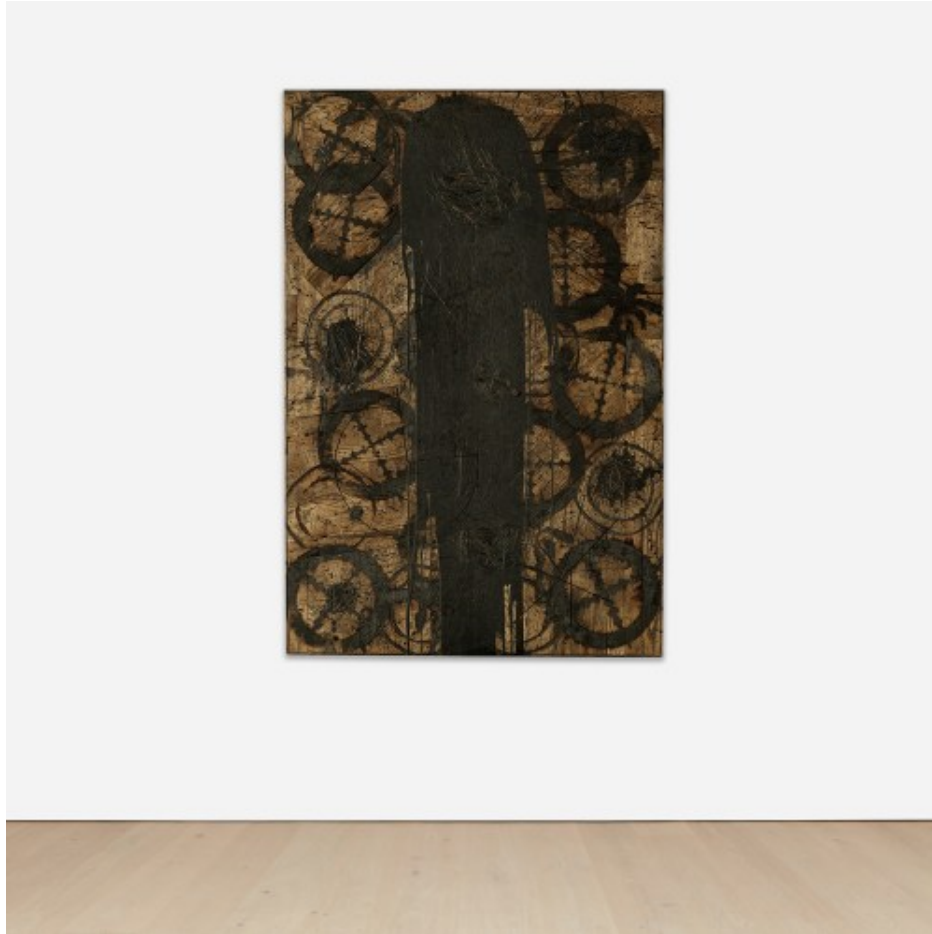
**Provenance**

Hauser & Wirth

Acquired from the above by the present owner

## 20th Century & Contemporary Art Day Sale, Afternoon Session

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358

### Rashid Johnson

*Beyond*

branded red oak flooring, black soap and wax  
72 1/2 x 48 1/2 x 2 3/8 in. (184.2 x 123.2 x 6 cm)  
Executed in 2013.

**Estimate**

\$150,000 — 200,000

[Go to Lot](#)



Executed in 2013, Rashid Johnson's *Beyond* was created the year following the artist's first major solo exhibition at the Museum of Contemporary Art Chicago. Johnson's multidisciplinary practice combines elements of collective history with personal experience and has earned him the inclusion in several permanent collections, including the Whitney Museum of American Art, the Los Angeles County Museum of Art and others. The elements of childhood, memory and reckoning with the past are central to his body of work, and *Beyond* is a prime example of the artist's ability to decontextualize and recontextualize familiar visual cues within a single visual narrative.

Johnson's choice to use three different media atop the wooden flooring, all of which are shades of black, creates a sense of harmony in the piece. Each of these media have multiple connotations, however, making room for interpretation and ambiguity. This ambiguous quality is a central tenant of post-Black art, a movement Rashid Johnson helped establish. Thelma Golden, who coined the term "post-Black art" with Glenn Ligon to describe work by artists such as Johnson, Sanford Biggers, Julie Mehretu, Mark Bradford and Laylah Ali, defined it as, "characterized by artists who were adamant about not being labeled as 'black' artists, though their work was steeped, in fact deeply interested in redefining complex notions of blackness," elaborating, "to approach a conversation about 'black art' ultimately meant embracing and rejecting the notion of such a thing at the very same time."<sup>i</sup>

While outwardly abstract, *Beyond* negotiates with traumas of Black American history. Using a branding tool, Johnson burns his composition into assembled wood planks in the form of overlapping target symbols. Johnson has recalled being gifted a branding kit as a child, reflecting on its dual possibilities for artistry and violent documentation and identification. As a result of branding, the charred portions of wood have slightly recessed, creating textural differentiation between black materials included in the work. This dialogue is especially apparent when viewing the work from the side, as raking light reflects differently across each medium. The black soap, a healing soap that is traditionally mixed with ash, appears broadly smeared across *Beyond's* surface. Contrasting with the soap's regenerative properties, Johnson's gestures suggest violence and abruptness.

The soap and wax in *Beyond*, however, subtly suggest the shape of a palm tree, referencing the tree's leitmotifs such as in the novel *Go Tell it on the Mountain* by James Baldwin. The tree, symbolizing pivotal spiritual moments for characters in the novel, stands as a moral checkpoint. "Mornings [Abraham] had mounted here and passed this tree, caught for a moment between sins committed and sins to be committed."<sup>ii</sup> The tree stands at once as a symbol for the past, present and future, compelling us to envision morality.

<sup>i</sup> Thelma Golden, *Freestyle*, exh. cat., Studio Museum in Harlem, New York, 2001, p. 14

<sup>ii</sup> James Baldwin, *Go Tell it On the Mountain*, New York, 1952, p. 91

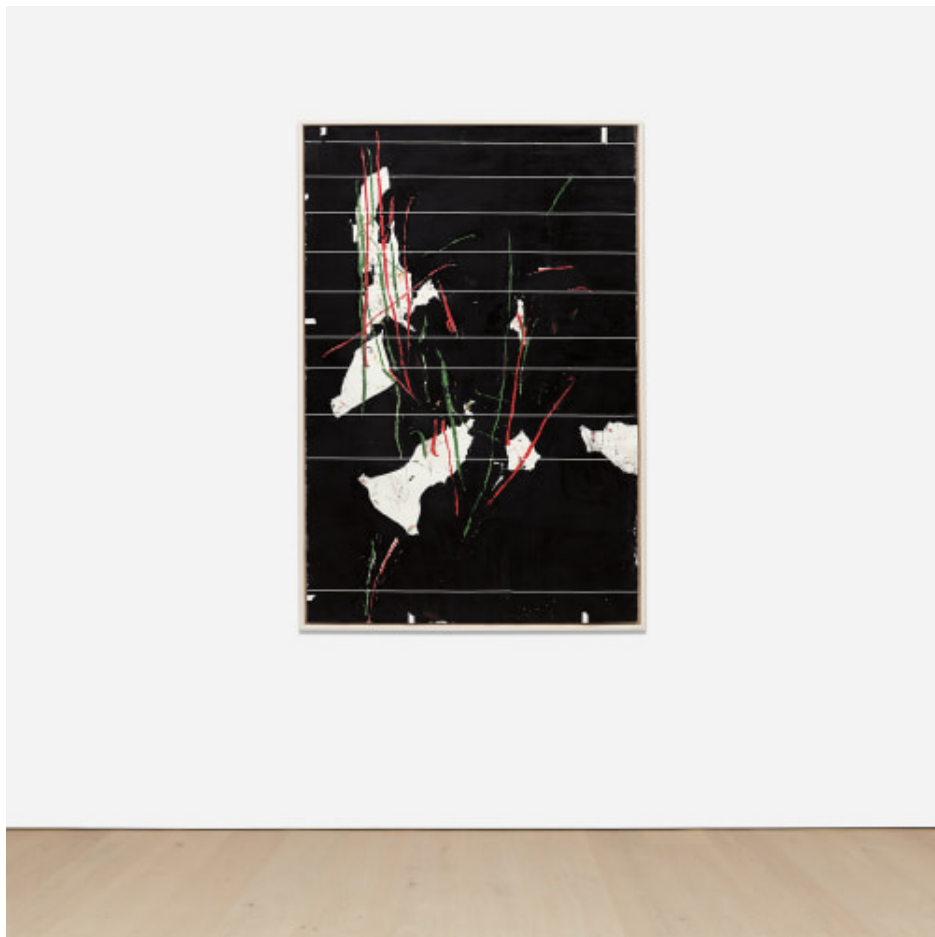
#### Provenance

David Kordansky Gallery, Los Angeles

Acquired from the above by the present owner

## 20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 19 May 2022 / 2pm EDT



PROPERTY FROM A PROMINENT EUROPEAN  
COLLECTION

359

**Harold Ancart**

*Untitled*

oilstick on paper, in artist's frame  
67 3/4 x 45 1/4 in. (172.1 x 114.9 cm)  
Executed in 2012.

**Estimate**

\$90,000 — 120,000

[Go to Lot](#)



*"When it comes to painting, the only thing that matters is the outcome, but the outcome is also what you should never think of while you paint." —Harold Ancart*

Belgian-born Harold Ancart's painterly abstractions rebel against the notion of art in an age of mechanical reproduction. Recalling being told at art school in Brussels that "painting is dead, sculpture is dead, everything is dead," Ancart fought against pressure to produce "strange political, post-Conceptual work" and decamped to the United States where he thought "people here would embrace things less with the brain and more with the chest."<sup>i</sup>

Ancart always begins with the drawn mark, and the sensory effects of *Untitled* hinge not only upon the uncanny, half-remembered dreams conjured up by the sparse, jagged composition, but also the tactile materiality of its surface. Flickering powerlines expand and contract across monolithic nightscape, fragments of distant landscapes felt rather than seen. The role of the wanderer characterizes Ancart's oeuvre: explorations through lands unseen, with liminal areas unmarked by painterly gestures that speak of a sense of yearning for elsewhere.

<sup>i</sup> Harold Ancart, quoted in Dodie Kazanjian, "How Small-Scale Paintings Became the Art World's Big New Trend," *Vogue*, August 29, 2016, online

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#### Provenance

Private Collection, Stockholm

Ibid Gallery, London

David Kordansky Gallery, Los Angeles

Acquired from the above by the present owner





360

**Oscar Murillo**

*Yoga*

(i) signed and dated "'12 Oscar Murillo" on the overlap  
(ii) signed and dated "Oscar Murillo '12" on the overlap  
oil, oilstick, dirt, paper and graphite on canvas, in 2  
parts

(i) 70 x 62 in. (177.8 x 157.5 cm)

(ii) 82 1/4 x 66 1/8 in. (208.9 x 168 cm)

installed 82 x 82 x 8 1/2 in. (208.3 x 208.3 x 21.6 cm)

Executed in 2012.

**Estimate**

\$120,000 — 180,000

[Go to Lot](#)



360

Oscar Murillo

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**Provenance**

Modern Art, London

Acquired from the above by the present owner in 2012



361

**Theaster Gates**

*Ledged 1*

black concrete, wood and paint

48 x 48 x 5 1/2 in. (121.9 x 121.9 x 14 cm)

Executed in 2012.

**Estimate**

\$50,000 — 70,000

[Go to Lot](#)



361

Theaster Gates

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Provenance

White Cube, London

Acquired from the above by the present owner



362

**Theaster Gates**

*We Ate All the Parts*

tar, lath, glass and wood  
23 x 49 x 6 in. (58.4 x 124.5 x 15.2 cm)  
Executed in 2012.

**Estimate**  
\$30,000 — 40,000

[Go to Lot](#)



**Provenance**

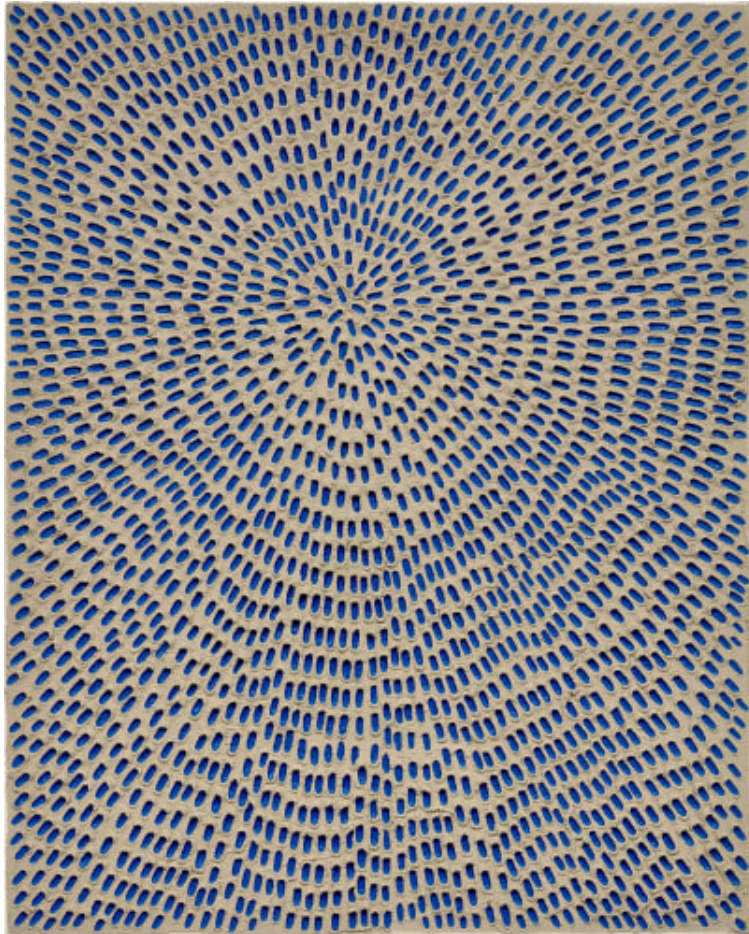
White Cube, London

Acquired from the above by the present owner

**Exhibited**

London, White Cube, *My Labor is My Protest*, September 7–November 11, 2012, pp. 56, 57

(illustrated)



363

**Jennifer Guidi**

*Infinite (Natural Sand SF #2H, Blue Fill, White Ground)*

signed and dated "Jennifer Guidi 2018" on the reverse

sand, acrylic and oil on canvas

60 x 48 in. (152.4 x 121.9 cm)

Executed in 2018.

**Estimate**

\$100,000 — 150,000

[Go to Lot](#)





363

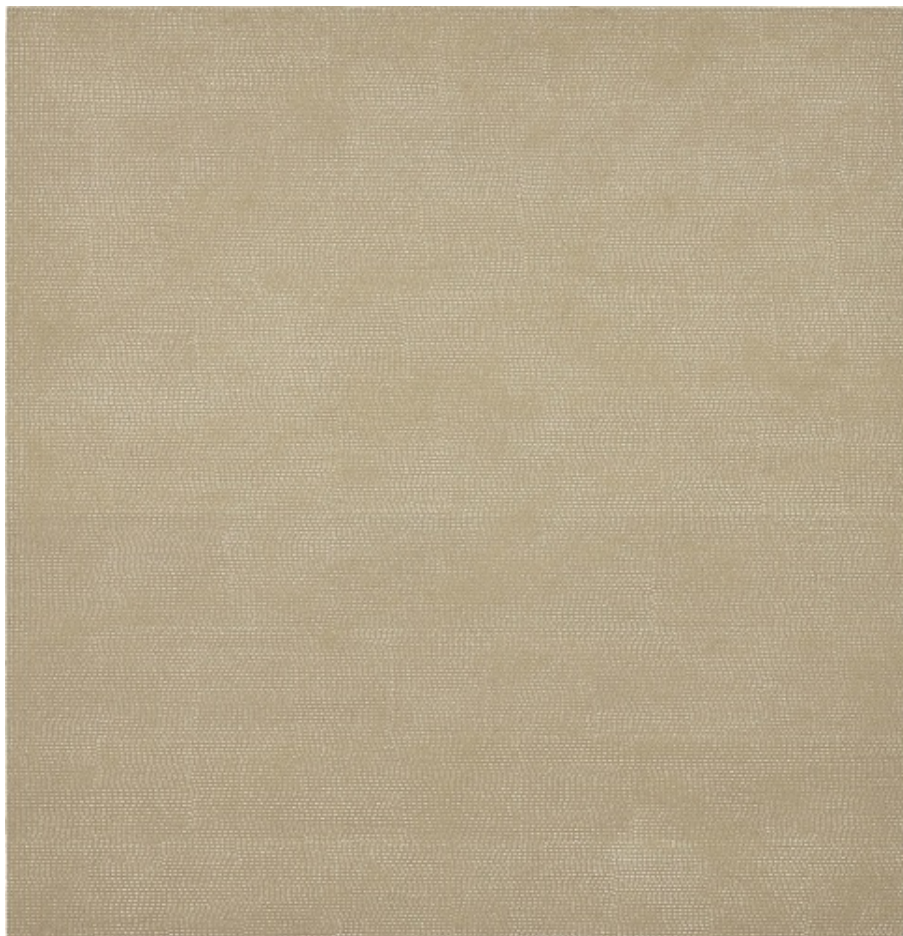
Jennifer Guidi

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**Provenance**

Gagosian, New York

Acquired from the above by the present owner



364

**Jennifer Guidi**

*Untitled (Field #4 Sand)*

signed and dated "Jennifer Guidi 2013" on the reverse  
sand and acrylic on canvas

60 x 58 in. (152.4 x 147.3 cm)

Executed in 2013.

**Estimate**

\$80,000 — 120,000

[Go to Lot](#)



**Provenance**

Nathalie Karg Gallery, New York

Private Collection (acquired from the above)

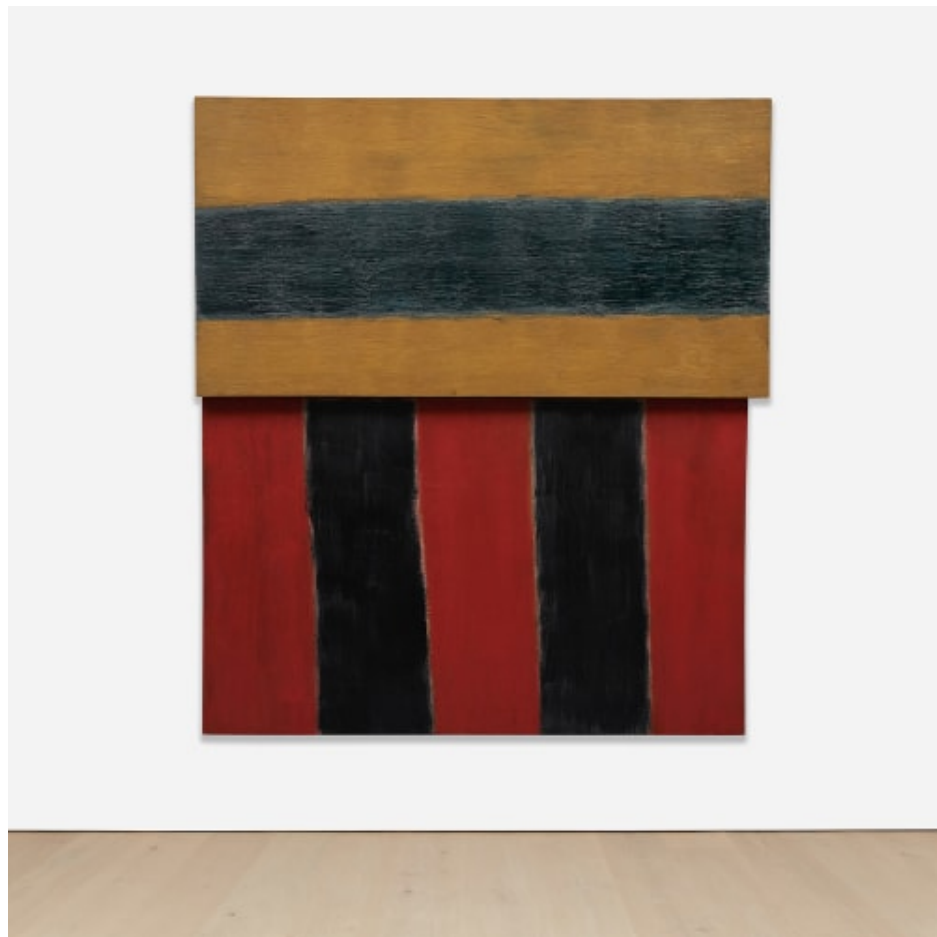
Acquired from the above by the present owner

**Exhibited**

New York, Nathalie Karg Gallery, *Field Paintings*, May 2-30, 2014

## 20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 19 May 2022 / 2pm EDT



PROPERTY FROM A SOPHISTICATED COLLECTION

365

**Sean Scully**

*Shadowing*

signed, titled and dated "Sean Scully 84 SHADOWING"  
on the reverse

oil on two attached canvases

80 3/4 x 72 1/4 in. (205.1 x 183.5 cm)

Painted in 1984.

**Estimate**

\$450,000 — 650,000

[Go to Lot](#)



*Shadowing* is a paradigmatic example of Sean Scully's transfiguration of hard geometry into an evocative spiritual experience. Painted in 1984, it belongs to Scully's early series of multi-panel, striped paintings—a seminal body of work, of which examples reside in such collections as the Metropolitan Museum and the Museum of Modern Art, New York. Elegant in its compositional simplicity, *Shadowing* is built with alternating strata of primary hues, defined with glowing contours of light yellow. The work oscillates between density and looseness, contrasting geometric forms with an expressive painterly brushwork. The subtle translucency within dark swathes of black lends a sensuous tactility that distinguishes Scully's accomplished work, which is currently being celebrated at the Philadelphia Museum of Art's landmark exhibition *Sean Scully: The Shape of Ideas*.

*"Abstract art has the possibility of being incredibly generous, really out there for everybody. It's a nondenominational religious art. I think it's the spiritual art of our time" —Sean Scully*

Constructed of two abutting canvases of differing depth, *Shadowing* defies the two-dimensional picture plane—manifesting itself with a dramatic, sculptural presence. The title of the present work derives from the shadow cast by the upper element onto the lower element, painted on slightly narrower canvas. This subtle three-dimensional quality highlights the physicality of the work, its presence as an object highlighted by its formal reduction.

*Shadowing* also refers to the replication and alteration of forms, as stripes uniform in thickness are rotated and adjoined. Segmented across two canvases, the work comprises objects that are distinct yet linked. Elaborating on the spiritual significance of these forms, Scully has described: "My paintings talk of relationships, how bodies come together. How they touch. How they separate. How they live together, in harmony and disharmony... Its edge defines its relationship to its neighbor and how it exists in context. My paintings want to tell stories that are an abstracted equivalent of how the world of human relationships is made and unmade. How it is possible to evolve as a human being in this."<sup>i</sup>

Painted in 1984, *Shadowing* was created during a high point in the artist's output in the early-to-mid-eighties, distinguished by pivotal stylistic evolutions. In 1979 the artist abandoned acrylics in favor of oil paints, and by 1981 had ceased using the painter's tape that shaped his earlier hard-edge works. Scully embraced the fluidity and flexibility of oil with virtuoso, further loosening his wide gestural strokes with a housepainter's brush. When the artist painted *Shadowing* he had become fluent in his unique process of using two attached panels and was increasingly migrating towards ever larger works. While grand, *Shadowing* retains an intimacy derived from its delicate handling of paint and sincerity of expression. Spiritual and emotional, Scully's soft-edge stripes progress styles previously mastered by the like of Mark Rothko, as in his seminal *Orange and*

*Yellow*, 1956.

Earnest in his commitment to his signature style, Scully's adherence to abstraction distanced himself from the mainstream painting of the decade. Notwithstanding trends, the brilliance of Scully's work has consistently attracted recognition. The same year that Scully painted *Shadowing*, he notably gained significant recognition with his inclusion in *An International Survey of Recent Painting and Sculpture* at the Museum of Modern Art, New York. The following year saw Scully's first solo institutional exhibition in America at the Museum of Art, Carnegie Institute, Pittsburgh, which later travelled to the Museum of Fine Arts, Boston. *Shadowing* was notably exhibited in the artist's major solo exhibition at the Pinacoteca do Estado de São Paulo in 2015.

## Collector's Digest

- Sean Scully has exhibited around the world, most notably in his stand-out 2006 exhibition *Wall of Light* at the Metropolitan Museum of Art.
- The Modern Art Museum of Fort Worth presented the substantial survey exhibition *Sean Scully: The Shape of Ideas* last year, which travelled to the Philadelphia Museum of Art and is currently on view.
- Scully's work can be found in the permanent collections of major museums worldwide, with the Philadelphia Museum of Art devoting an entire room to his work. In 2015 the artist opened a permanent exhibition of his works in a renovated monastery in Montserrat, outside Barcelona.
- Scully's early striped paintings are held in prestigious public collections including *Molloy*, 1984, at the Metropolitan Museum of Art, New York and *Paul*, 1984, at Tate, London.

## Sean Scully: The Shape of Ideas

Video: <https://youtu.be/ZOXV0e7bDSE>

<sup>i</sup> Sean Scully, quoted in Walter Smerling, "Constantinople or the Sensual Concealed," *The Imagery of Sean Scully*, exh. cat. MKM Museum Küppersmühle für Moderne Kunst, Duisburg, 2009, p. 8.

**Provenance**

Juda Rowan Gallery, London

Sophie Linden, London

Galerie Haas & Fuchs, Berlin

Private Collection, Lake Forest, Illinois (acquired from the above in 1998)

Christie's, London, October 11, 2012, lot 41

Acquired at the above sale by the present owner

**Exhibited**

London, Juda Rowan Gallery, *Sean Scully: Recent Paintings and Drawings*, November 2–December 15, 1984 (illustrated, front cover)

London, Annely Juda Fine Art/Juda Rowan Gallery, *Three Decades of Contemporary Art*, November 26–December 20, 1985, no. 126 (illustrated, p. 84; Juda Rowan Gallery, London, 1984 installation view illustrated, p. 317)

London, Annely Juda Fine Art, *Partners*, June 24–September 18, 1993, n.p. (illustrated)

Bologna, Galleria d'Arte Moderna-Villa Delle Rose, *Sean Scully*, May 31–September 1, 1996

Berlin, Galerie Haas & Fuchs, *Sean Scully*, February 3–March 7, 1998, n.p. (illustrated)

São Paulo, Pinacoteca do Estado, *Sean Scully: 1974–2015*, April 11–June 28, 2015 (illustrated, pp. 14, 43–45)

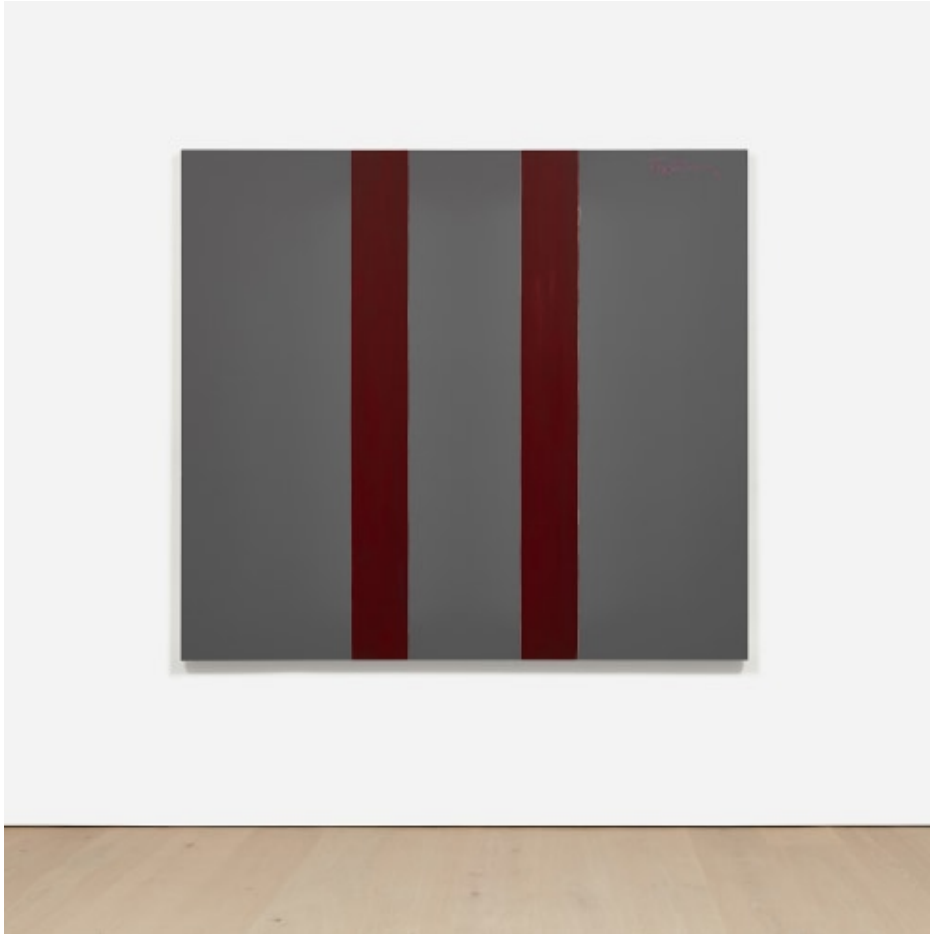
**Literature**

Frances Spalding, "Unequal Halves?," *Art Review*, vol. 45, no. 8, September 1993 (illustrated, p. 38)

Marla Price, *Sean Scully: Catalogue Raisonné of the Paintings Volume II, 1980–1989*, Fort Worth, 2018, no. 1984.21, pp. 93, 299 (illustrated, p. 127)

## 20th Century & Contemporary Art Day Sale, Afternoon Session

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366

### Günther Förg

*Untitled*

signed "Förg" upper right; further signed and dated  
"Förg 2000" on the reverse

acrylic on canvas

70 7/8 x 78 3/4 in. (180 x 200 cm)

Painted in 2000.

**Estimate**

\$180,000 — 250,000

[Go to Lot](#)





366

**Günther Förg**

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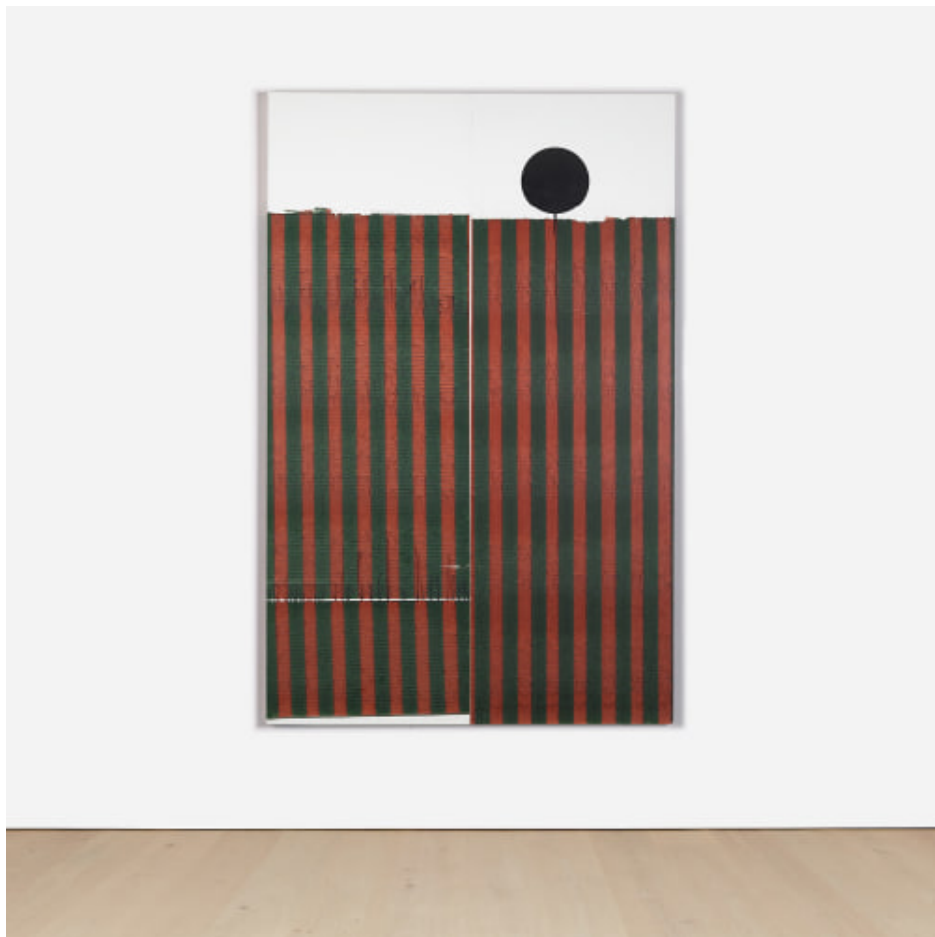
**Provenance**

Greene Naftali, New York

Acquired from the above by the present owner

## 20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 19 May 2022 / 2pm EDT



PROPERTY FROM A NOTEWORTHY PRIVATE  
COLLECTION

367

**Wade Guyton**

*Untitled*

inkjet on canvas  
84 x 54 in. (213.4 x 137.2 cm)  
Executed in 2006.

**Estimate**  
\$250,000 — 350,000

[Go to Lot](#)



*Untitled*, 2006, is a stellar example of Wade Guyton's "printer drawings," the artist's signature and enduring body of work that began in 2002 when the artist turned to Epson printers as tools for investigating the traditional bounds of painting. Exploring the physical and mechanical qualities of inkjet prints, Guyton pulls linen through a digital printer, creating vibrant, geometric compositions laced with intricate details. These subtleties, in the form of faint stripes and smudges, reveal the metaphoric and literal push and pull of the artist's hand and the mechanisms of the printer. Folding primed linen and then feeding it through a printer to create *Untitled*, Guyton embraces chance, spontaneity, and error in the work's final composition. In *Untitled*, Guyton candidly records the printer's every jam, smudge, and blemish. Imperfect stripes are separated by gaps, the density of the ink undulates and ink bleeds in organic streaks, making Guyton's induced movement of the linen through the printer palpable.

*"I'm not hoping for an accident or even courting disaster. The works on linen are a record of their own making."*—Wade Guyton

Guyton began exploring digital forms in graduate school, creating compositions with standard shapes in word processing software. This simple digital composition-making evolved into his later "printer drawings." Transforming mundane processes into melodic works, Guyton references seminal Modernist artists while crucially embracing digital production technologies. Guyton's foregrounding of process and use of appropriation and abstraction importantly places him within a generation of post-Conceptual artists. Distinguishing the artist, Whitney Museum curator Scott Rothkopf has praised: "Guyton, we could say, has grown preoccupied with referencing the logic of reproduction within his paintings via new strategies that go well beyond the notion of their serial production or mere evidence of their printing. The impulse is related to yet distinct from the anthological silk screens of Andy Warhol or Rauschenberg and from the ventriloquized gestures that fill so many paintings today. It's not that the picture plane merely contains reproductions. Rather, Guyton's paintings—and recently, exhibitions—feel somehow reproduced."<sup>i</sup>

The bold red and green stripes in *Untitled* nod to the work of Frank Stella, subverting the defining qualities of Hard-edge painting, and Daniel Buren. The black circle at upper right, slightly misprinted to create an imperfect geometry and with two delicate ink bleeds recalls Adolph Gottlieb. Scott Rothkopf has further drawn analogies to Bauhaus abstractions, unprimed Color Field canvases, and Gerhard Richter's squeegees.

Modifying his art historical predecessors in the developing home computer age, Guyton embraces early 21st century technology to create his work. Disrupting what should be the perfect surface of an inkjet print, *Untitled* contains ink that slides and misaligns. Elaborating on this process, the artist has remarked, "it's interesting how the printer can't handle such simple gestures."<sup>ii</sup> Merging the processes of recording—the printer dutifully reproducing the information it receives from the computer—and invention—the artist manipulating and re-composing during printing—*Untitled*

embodies the elegant tension of artist and machine, working together and at odds with one another.

<sup>i</sup> Scott Rothkopf, *Wade Guyton OS*, exh. cat., Whitney Museum of American Art, New York, 2012, p. 41

<sup>ii</sup> Wade Guyton quoted in Wade Guyton and Kelley Walker, *The Failever of Judgement*, exh. cat., Midway Contemporary Art, Minneapolis, 2005, p. 49

#### Provenance

Friedrich Petzel Gallery, New York  
Private Collection  
Christie's, New York, March 7, 2012, lot 65  
Acquired at the above sale by the present owner

#### Exhibited

Kunstverein in Hamburg; New York, Friedrich Petzel Gallery, *Wade Guyton: Color, Power & Style*, October 29, 2005–March 25, 2006, p. 58 (illustrated)  
Phoenix Art Museum, May 10–October 1, 2012

#### Literature

Wade Guyton, Yilmaz Dziewior, eds., *Wade Guyton: Zwei Dekaden MCMXCIX–MMXIX*, Cologne, 2019, p. 129 (illustrated, p. 129; Friedrich Petzel Gallery, New York, 2006 installation view illustrated, p. 127)

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368

Wade Guyton

Untitled

signed and dated "Wade Guyton 2016" on the overlap

Epson UltraChrome HDR inkjet on linen

84 x 69 in. (213.4 x 175.3 cm)

Executed in 2016.

Estimate

\$300,000 — 500,000

[Go to Lot](#)



*"Throughout the day, headlines and ads are asserting themselves into my view and into my space. The page is constantly refreshing. The comments, the stories, the market figures, the ads change. All of these pieces of information are linked and lead you online in different directions. I wanted to take this very unstable form and make it extremely material and blunt. To make a static image of this instability." —Wade Guyton*

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**Provenance**

Courtesy of the Artist and Galerie Chantal Crousel, Paris

*We Dream Under The Same Sky* Charity Auction, Palais de Tokyo, Paris, September 21, 2017

Acquired at the above sale by the present owner

**Literature**

"We Dream Under the Same Sky," *Art Satva*, September 21, 2017, online (illustrated)

Léa Chauvel-Lévy, "Quand l'art se mobilise," *Grazia*, October 15, 2017, online (illustrated)



369

**Joe Bradley**

*Night Christ*

- (i) signed, titled, inscribed and dated "X TOP TORSO NIGHT CHRIST Joe Bradley 07" on the overlap
- (ii) signed, titled and inscribed "STRIKE NIGHT CHRIST BRADLEY" on the stretcher
- (iii) signed, titled and inscribed "BOTTOM 'TORSO' NIGHT CHRIST JOE BRADLEY" on the overlap
- (iv) signed, titled and inscribed "LEFT 'LEG' NIGHT CHRIST BRADLEY" on the overlap
- (v) signed, titled and inscribed "RIGHT 'LEG' NIGHT CHRIST BRADLEY" on the overlap

stretched vinyl, in 5 parts  
80 x 50 in. (203.2 x 127 cm)  
Executed in 2007.

**Estimate**

\$70,000 — 100,000

[Go to Lot](#)



369

Joe Bradley

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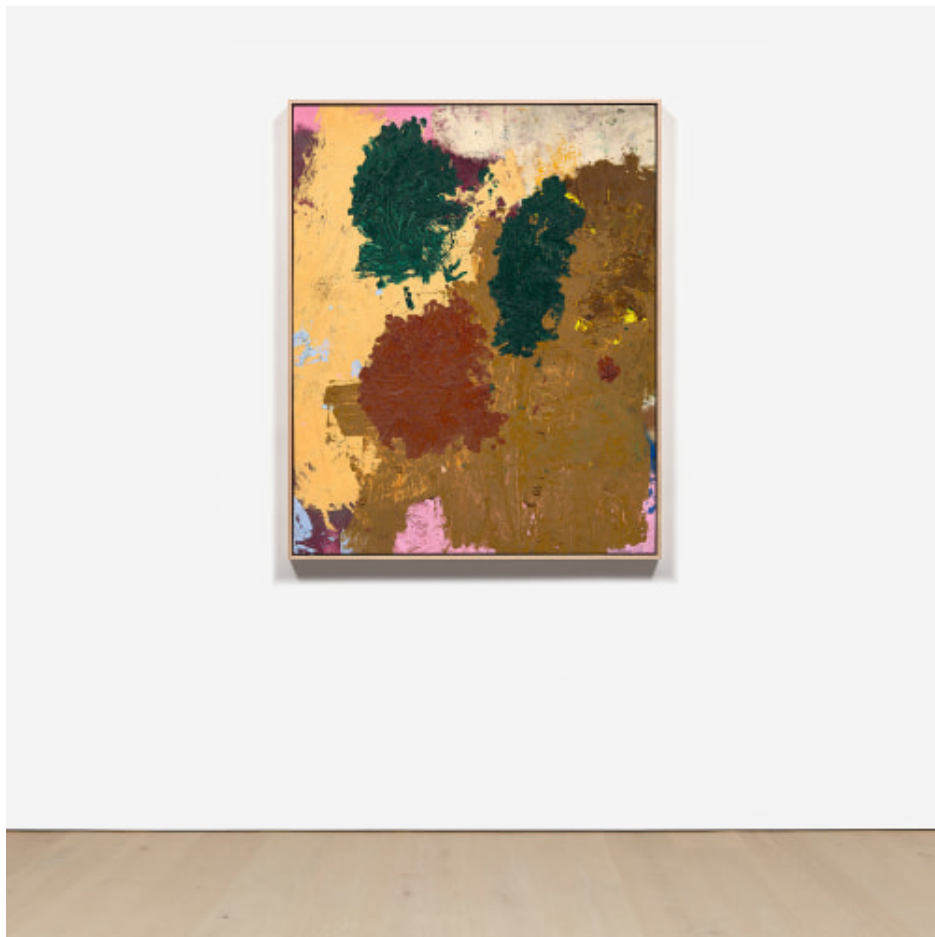
**Provenance**

Acquired directly from the artist by the present owner



## 20th Century & Contemporary Art Day Sale, Afternoon Session

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PROPERTY FROM A NOTEWORTHY PRIVATE  
COLLECTION

370

**Joe Bradley**

*Nomad*

signed and dated "Joe Bradley 15" on the reverse  
oil on canvas

57 x 46 in. (144.8 x 116.8 cm)

Painted in 2015.

**Estimate**

\$250,000 — 350,000

[Go to Lot](#)



*"With painting, I always get the feeling that you're sort of entering into a shared space. There's everyone who's painted in the past, and everyone who is painting in the present." —Joe Bradley*

Manifesting itself with an indelible presence, Joe Bradley's *Nomad* is a quintessential example of the gestural paintings the artist created following his breakthrough series of "robot" paintings. Painted in 2016, this monumental work exemplifies the distinct shift in Bradley's practice that saw him move away from his multi-panel, minimalist works and embrace a more expressionistic idiom. While Bradley initially integrated references to totemic stick figures, *Nomad* exemplifies his increased tendency towards all-over abstraction as the series progressed.

Within a little more than a decade since his first solo exhibition, Bradley has established himself as one of the most important painters of his generation. Drawn to open-ended situations and a mutable approach to art making in a manner that recalls his artistic forebears Francis Picabia or Martin Kippenberger, he famously eschews a singular style or subject matter—working in distinct, often concurrent, series that pivot back and forth between abstraction and figuration, and the comic and the earnest, with a sly nod to the eclectic history of 20th century painting.

*Nomad* epitomizes Bradley's sophisticated engagement with the history of abstraction, its weathered textures and bold lines paying homage to the legacies of such painters as Jackson Pollock, Willem de Kooning, Jean Dubuffet, Jean-Michel Basquiat, Philip Guston and Cy Twombly. And yet, as Bradley explained, while he does naturally absorb these art historical influences, ultimately "the idea is to sublimate that in the work and to come up with something that feels and looks like your own."<sup>i</sup>

*"You need one foot on turf, on land, and one foot in the cosmos." —Joe Bradley*

Despite the stylistic diversity of his practice, Bradley's unique sensitivity to materials and emphasis on the union of color and surface permeates throughout. Perfectly exemplifying Bradley's process-oriented approach to painting, *Nomad* is the result of a methodological and prolonged painting process that often takes several months to complete. Addressing the physicality of the two-dimensional surface, Bradley topples the hierarchy of painting by taking it down from its pristine pedestal and literally throwing it onto the ground—working directly after a drawing or a found source image on an unstretched, unprimed cotton canvas that he lays out on the studio floor, folds, rolls, stacks and flips, before eventually tacking the canvas to the wall and ultimately stretching it on a frame.

Accumulating indexical marks of Bradley's multi-layered process, the canvas is intentionally meant to pick up dirt and debris, footprints, smudges, handprints and paint splatter. This notion of "building damage into the work," something that has interested Bradley throughout his practice, pulls the viewer's attention away from the imagery to the very materiality of the painting. With a sly nod to the legacy of Jackson Pollock, who famously wrote about the sensation of being "in" his paintings, Bradley explained his process as follows: "You need one foot on turf, on land, and one foot in the cosmos."<sup>ii</sup>

<sup>i</sup> Joe Bradley, quoted in Eric Troncy, "Joe Bradley — interview by Eric Troncy," *Frog Magazine*, fall 2014, [online](#)

<sup>ii</sup> Joe Bradley, quoted in "Joe Bradley and Chris Martin," *The Journal*, fall 2009, n.p

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#### Provenance

Canada, New York

Acquired from the above by the present owner



371

**Urs Fischer**

*Magnesium*

aluminum panel, aramid honeycomb, two-component polyurethane adhesive, two-component epoxy primer, galvanized steel rivet nuts, steel screws, steel dowels, washers, acrylic primer, gesso, acrylic ink, acrylic silkscreen medium and acrylic paint, in 2 parts  
each 130 x 81 1/8 in. (330.2 x 206.1 cm)  
overall 130 x 162 1/2 x 7/8 in. (330.2 x 412.8 x 2.2 cm)  
Executed in 2015.

**Estimate**

\$500,000 — 700,000

[Go to Lot](#)



Urs Fischer is known for exploring the relationship between representation and reality through space, scale and material. Drawing from art historical antecedents in Surrealism, the Situationist International and Dadaism, Fischer's diverse oeuvre is connected by its irreverent, and at times mordant, sense of humor. With polymathic abilities across media, Fischer has built houses with bread, created aluminum assemblages that seemingly defy gravity and cast historic sculptures into ephemeral wax figures that gradually melt away. The Swiss-born, New York-based artist's experimental practice consistently pushes boundaries, demonstrating a conceptual and technical mastery that has solidified his reputation as one of the most important artists working today.

*Magnesium*, 2015, belongs to the discrete body of work in which Fischer turns to his own image by using a photograph of his face as a point of departure. Fischer builds upon his characteristic subversive approach to the art historical tradition of self-portraiture, as evidenced in earlier work such as *Last Standing Chair*, 1997, a "self-portrait" consisting of a slumping chair held together by string. In *Magnesium*, the artist smothers his own image to construct an illusionistic work that explores the representation of material and illusions of depth, as well as the role of the artist.



Detail of the present work.

Analogizing content and form, *Magnesium* uses the representational powers of photography and silkscreen to both represent and obscure the artist's own likeness. Although Fischer uses his portrait as a point of departure, he almost entirely obscures his likeness by layers of silkscreened brushstrokes that encircle bodily orifices such as eyes and ears. Only through these painted apertures is the viewer granted glimpses of the artist's features. In *Magnesium*, all that can be seen is a partial eye, the bridge of the nose, the shadow of a mouth and a glimpse of stubble. Moreover, the mere 90-degree turn of the image proves sufficient to momentarily disorient viewers, abstracting familiar anatomical forms. A specter beyond the illusion of paint, Fischer is overcome by fleshy pinks and pale violets. The artist's image introduces a psychological element to the work in which he is seen yet inaccessible, veiled by his mechanically exaggerated handiwork that speaks to the themes of perception, representation and *memento mori* across his practice.

*"[Fischer] delights in the possibilities of surface, but even works that suggest his handmade touch turn out to have been produced through a range of digital processes in order to create the oddly surreal appearance of reality gone wrong."* —Jessica Morgan

Paradigmatic of Fischer's practice, *Magnesium* possesses an uncanny sensibility that derives from its material illusionism. At a monumental scale, *Magnesium* is superbly executed on two aluminum panels and asserts physical solidity and permanence. Featuring almost impossibly large impasto, the work appears as no more than a traditionally rendered painting from a distance. Upon close viewing, however, the viewer encounters a rich landscape of subtly textured halftones. Silkscreen passes delicately separate discrete colors with scientific precision, which fragment the monumental painterly gesture being depicted. Kindred to Roy Lichtenstein's *Brushstroke*, 1965, Fischer's *Magnesium* questions the value of the unique gesture of the artist with a cheeky cross-reference of artistic media.

#### Provenance

Gagosian, Beverly Hills

Acquired from the above by the present owner

#### Exhibited

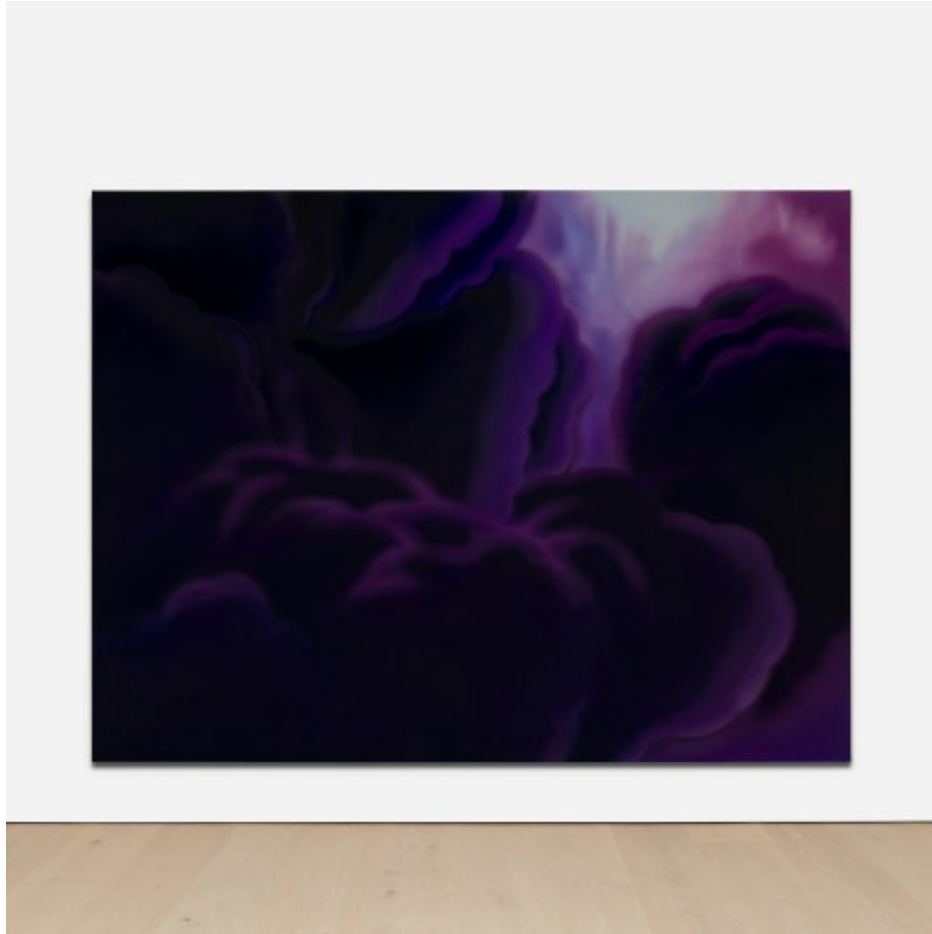
Beverly Hills, Gagosian, *Fountains*, September 15–October 17, 2015

**Literature**

Brook Mason, ""Water works" Urs Fischer's fountains on show at LA's Gagosian Gallery," *Wallpaper*, September 30, 2015, online (Gagosian, Beverly Hills, 2015 installation view illustrated)

*Urs Fischer: Phantom Paintings*, New York, 2017, p. 54, 166 (illustrated, pp. 52-53; Gagosian, Beverly Hills, 2015 installation view illustrated, pp. 49, 55)

Urs Fischer and Priya Bhatnagar, *Urs Fischer: Paintings 1998-2017*, Brooklyn, 2019, pp. 380-381 (illustrated)



372

**Dan Colen**

*Purgatory*

signed, inscribed and dated "D.C. 2483 Daniel Colen 2018" on the overlap; further signed, titled, inscribed and dated "DC-2483 "Purgatory" Daniel Colen 2018" on the strainer

oil on canvas

89 1/2 x 119 in. (227.3 x 302.3 cm)

Painted in 2018.

**Estimate**

\$150,000 — 200,000

[Go to Lot](#)



372

Dan Colen

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**Provenance**

Acquired directly from the artist by the present owner





373

**Rudolf Stingel**

*Untitled*

signed and dated "Stingel 2007" on the reverse  
oil and enamel on canvas  
15 x 25 in. (38.1 x 63.5 cm)  
Executed in 2007.

**Estimate**

\$70,000 — 100,000

[Go to Lot](#)



373

**Rudolf Stingel**

---

**Provenance**

Paula Cooper Gallery, New York

CRG Gallery, New York

Acquired from the above by the present owner in 2013

## 20th Century & Contemporary Art Day Sale, Afternoon Session

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375

### Hiroshi Sugimoto

*JOE 2083*

signed on a label affixed to the reverse of the panel

gelatin silver print, in artist's frame

print 58 3/4 x 47 in. (149.2 x 119.4 cm)

framed 71 3/4 x 60 in. (182.2 x 152.4 cm)

Executed in 2005–2006, this work is number 2 from an edition of 5.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



**Hiroshi Sugimoto**

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**Provenance**

Gagosian, New York

Acquired from the above by the present owner in 2007

**Exhibited**

St. Louis, Pulitzer Arts Foundation, *Hiroshi Sugimoto: Photographs of Joe*, May 12–October 14, 2006, p. 87 (another example exhibited and illustrated, p. 18)

Beverly Hills, Gagosian, *Hiroshi Sugimoto: Joe*, September 9–October 14, 2006 (another example exhibited)

## 20th Century & Contemporary Art Day Sale, Afternoon Session

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376

### Cindy Sherman

*Untitled (Film Still #55a)*

signed, numbered and dated "Cindy Sherman 1/3  
1980" on a label affixed to the reverse of the backing  
board

gelatin silver print

27 x 35 1/2 in. (68.6 x 90.2 cm)

Executed in 1980, this work is number 1 from an edition  
of 3.

**Estimate**

\$150,000 — 200,000

[Go to Lot](#)



**Provenance**

Metro Pictures, New York

Private Collection, Cologne

Marianne Boesky Gallery, New York

Christie's, New York, November 8, 2011, lot 86

Acquired at the above sale by the present owner

**Exhibited**

Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Cindy Sherman: Film Stills*, March 15–June 25, 1995 (another example exhibited)

San Francisco Museum of Modern Art, *Fact/Fiction: Contemporary Art that Walks the Line*, February 12–April 16, 2000 (another example exhibited)

Aspen Art Museum, *Circa 1979*, 2004

**Literature**

Rosalind Krauss, *Cindy Sherman 1975-1993*, New York, 1993, p. 226

Elizabeth Janus and Marion Lambert, *Veronica's Revenge: Contemporary Perspectives on Photography*, Berlin, 1998, p. 69 (another example illustrated)

David Frankel, *Cindy Sherman: The Complete Untitled Film Stills*, New York, 2003, pp.44-45 (another example illustrated)



377

Gilbert & George

*Thugs*

signed "Gilbert + George" lower right; each panel consecutively numbered "1-4" on a label affixed to the backing board  
chromogenic print, in artists' frame, in 4 parts  
each 29 3/4 x 25 in. (75.6 x 63.5 cm)  
overall 59 1/2 x 50 in. (151.1 x 127 cm)  
Executed in 2011, this work is unique.

Estimate

\$25,000 — 35,000

[Go to Lot](#)





**Provenance**

Lehmann Maupin, New York

Acquired from the above by the present owner

**Exhibited**

New York, Lehmann Maupin, *Gilbert & George: London Pictures*, April 26–June 23, 2012, p. 323

(illustrated, p. 302)



378

**Takashi Murakami & Virgil Abloh**

*Our Spot 1*

signed and dated ""VIRGIL" © 2018 Takashi 2018" on  
the overlap

acrylic on canvas mounted to aluminum frame  
39 3/8 x 39 3/8 in. (100 x 100 cm)

Executed in 2018.

**Estimate**

\$150,000 — 250,000

[Go to Lot](#)



*"More than anything, what I've learned up to this point is that Earth at any given time is populated by a certain number of hypercreatives, people who are on the planet solely to think and drive and output ideas. Like Kanye or Karl Lagerfeld, who exist for that sole reason, Takashi can think and process in a way that is not work. They exist to create, and it's effortless." —Virgil Abloh*

Globally celebrated creative forces Virgil Abloh and Takashi Murakami teamed up in 2018 for passion project *future history*, first exhibited that year at Gagosian Gallery in London. Murakami and Abloh are serial collaborators: Abloh—the late fashion designer famed for his contributions to iconic brands including Louis Vuitton and OFF WHITE™ streetwear—and Murakami—the artist notable for his signature ‘super flat’ psychedelic paintings and sculptures— first met while working on the iconic album cover for Kanye West’s 2007 *Graduation*.

Nearly a decade later, Abloh and Murakami combined their respective visual languages to create a suite of paintings and sculptures that highlight parallels in American street style and Japanese post-pop art. An excellent example from the *future history* project, *Our Spot 1* emblazons the bold OFF WHITE™ arrows logo atop a sea of multi-colored skulls rendered in Murakami’s iconic caricature style. *Our Spot 1* layers both visionaries’ trademark designs, underscoring the overlap of commercialism, contemporary culture, and high art.

*"The ingredient that is the most unique to this collaboration is the wave of the era that Virgil is riding now. The audience looking at our collaborative works in a museum 100 years from now will nostalgically look back to this time; I think these works will allow them to think about the shifts and transitions through the history of art." —Takashi Murakami*

#### Provenance

Gagosian, New York

Acquired from the above by the present owner

#### Exhibited

London, Gagosian, *Murakami & Abloh: future history*, February 21–April 7, 2018

#### Literature

Lexi Manatakis, “Virgil Abloh and Takashi Murakami’s new show is art for the future,” *Dazed*, February 13, 2018, online (illustrated)

Sarah Hyde, “Virgil Abloh and Takashi Murakami Team Up in London,” *Garage*, February 21, 2018, online (illustrated)

Bolaji Sosan, “Murakami & Virgil Abloh’s ‘Future History’ Exhibition Opens At Gagosian,” *Social Life Chicago*, February 25, 2018, online (illustrated)

Eliza Jordan, “Takashi Murakami and Virgil Abloh Make Future History,” *Whitewall*, February 26, 2018, online (illustrated)

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379

**Allison Zuckerman**

*The Craft*

acrylic and archival CMYK print on canvas

84 x 68 1/8 in. (213.4 x 173 cm)

Executed in 2019.

**Estimate**

\$60,000 — 80,000

[Go to Lot](#)



**Allison Zuckerman**

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Known for large-scale canvases that combine traditional painting methods with digital prints, Allison Zuckerman traces a critical lineage within art history that simultaneously acknowledges the contributions of Old Masters and seminal Modernists and questions their place at the forefront of the canon. Zuckerman denies her viewers an idealized female form, instead confronting them with a grotesque yet alluring figure.

*The Craft*, executed in 2019 as part of a series that reinterprets the 2020 Louis Vuitton Resort Collection, playfully combines luxury fashion with the iconographies of art history and digital culture, such as pixelation and clip art. Zuckerman's figure is a misshapen amalgamation with a Picasso-like face and a hand modelled after Roy Lichtenstein. Basquiat's crown sits upon her braids, as an Art Nouveau *chat noir* perches in her lap. Embracing camp and glitch aesthetic, Zuckerman states: "I want to create work that moves and feels as ephemeral and disjointed as the media deluge we are confronted with on a daily basis."<sup>i</sup> Recalling the work of artists like Marcel Duchamp, Andy Warhol, Hannah Höch and Sherri Levine, Zuckerman utilizes collage in a manner that brings appropriation into the post-digital age.

<sup>i</sup> Allison Zuckerman, quoted in Barry N..Neuman, "The Immersive World of Painter Allison Zuckerman," *White Hot Magazine*, May 2017

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**Provenance**

Kravets Wehby Gallery, New York  
Acquired from the above by the present owner

**Exhibited**

New York, Kravets Wehby Gallery, *Paper Doll*, January 9–February 22, 2020

**Literature**

Allison Zuckerman, "Utopia," *Vogue Italia*, November 2019, p. 188 (illustrated)



380

**Brandon Lipchik**

*Pinball*

signed and dated "B Lipchik 2019" on the reverse  
acrylic and mixed media on canvas  
48 x 40 in. (121.9 x 101.6 cm)  
Executed in 2019.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



380

**Brandon Lipchik**

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**Provenance**

East Projects, New York

Acquired from the above by the present owner

**Exhibited**

New York, East Projects, *Arena*, February 11-March 8, 2020





381

**Sascha Braunig**

*Bossy Pins*

signed, titled and dated "BOSSY PINS 2012 SASCHA  
BRAUNIG" on the reverse  
oil on canvas laid on panel  
24 x 22 in. (61 x 55.9 cm)  
Painted in 2012.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



**Provenance**

Foxy Production, New York

Acquired from the above by the present owner

**Exhibited**

New York, Foxy Production, *Sascha Braunig: Wrister, Blister, Plaster*, January 12–February 9, 2013

Baltimore Museum of Art, *Surreal Selves*, February 16–June 9, 2013

Long Island City, MoMA PS1, *Sascha Braunig: Shivers*, October 23–March 12, 2017

**Literature**

Paddy Johnson, "We Went to Chelsea: 27th Street," *Art F City*, January 23, 2013, online (illustrated)

Aden Weisel, "Surreal Selves at the BMA," *BmoreArt*, May 18, 2013, online (illustrated)  
*Sascha Braunig*, New York, 2017, p. 124 (illustrated, p. 43)



382

**Madeline Pfull**

*Mustard Cardigan*

signed, titled and dated "Mustard Cardigan MRPfull  
2017" on the reverse

oil on canvas

60 x 43 in. (152.4 x 109.2 cm)

Painted in 2017.

**Estimate**

\$12,000 — 18,000

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382

**Madeline Pfull**

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**Provenance**

Nino Mier Gallery, Los Angeles

Acquired from the above by the present owner



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383

**Raphael Adjetey Adjei Mayne**

*Untitled (Adidas series)*

signed, titled and dated ""UNTITLED" 2020 ADIDAS  
SERIES Raphael Adjetey Adjei Mayne" on the reverse  
African wax print and acrylic on unstretched canvas  
80 3/4 x 66 1/8 in. (205.1 x 168 cm)  
Executed in 2020.

**Estimate**  
\$10,000 — 15,000

[Go to Lot](#)



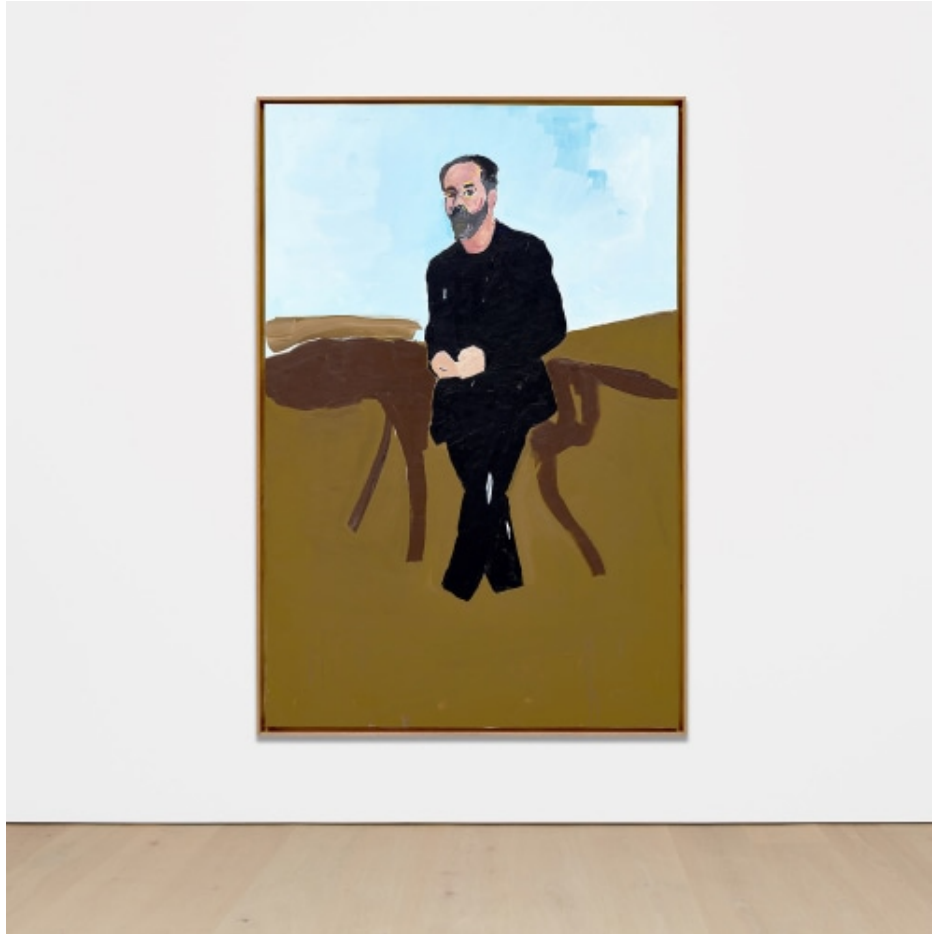
383

Raphael Adjetey Adjei Mayne

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**Provenance**

Acquired directly from the artist by the present owner



384

**Henry Taylor**

*Walking through muddy water bruce sedura?*

acrylic on canvas

72 x 47 3/4 in. (182.9 x 121.3 cm)

Painted in 2015.

**Estimate**

\$70,000 — 100,000

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384

**Henry Taylor**

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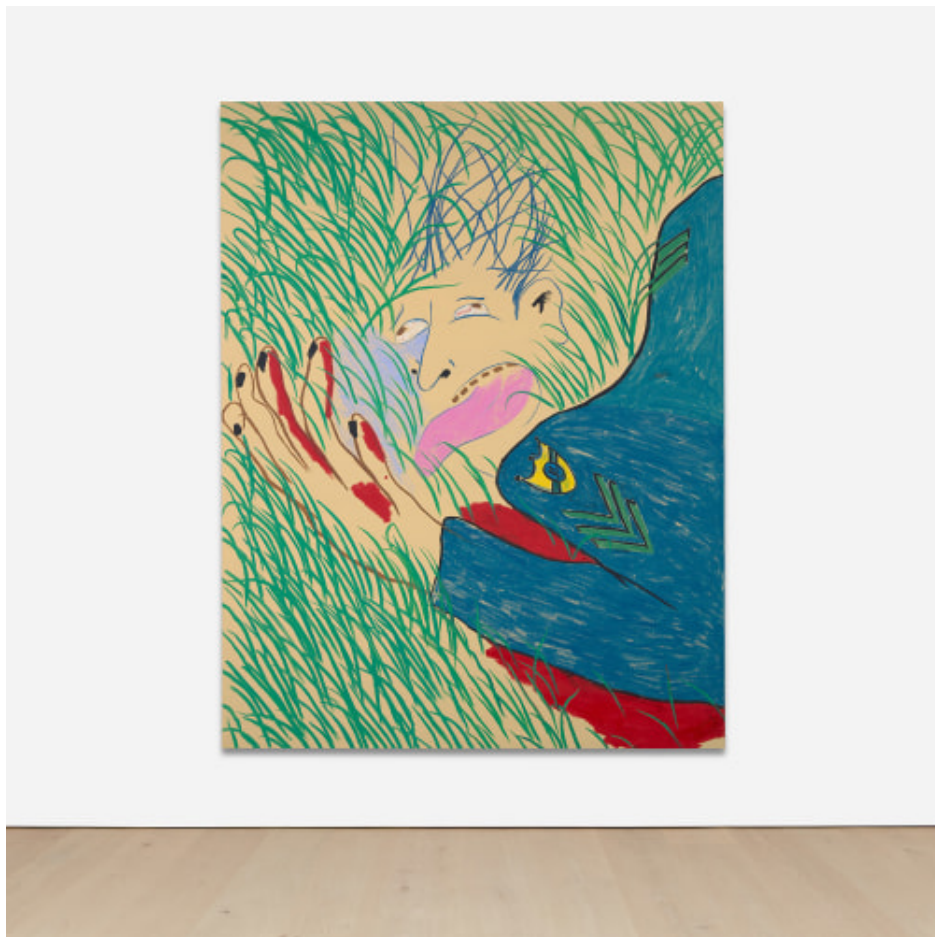
**Provenance**

Blum & Poe, Los Angeles

Acquired from the above by the present owner

**Exhibited**

Los Angeles, Blum & Poe, *Henry Taylor With a New Film by Kahlil Joseph*, September 10–November 5, 2016



385

**Calvin Marcus**

*Dead Soldier*

signed and dated "Calvin Marcus 2016" on the reverse  
oilstick, Cel-vinyl, watercolor and emulsified gesso on  
canvas

101 1/2 x 79 in. (257.8 x 200.7 cm)

Executed in 2016.

**Estimate**

\$80,000 — 120,000

[Go to Lot](#)



**Provenance**

C L E A R I N G, New York

Private Collection

Acquired from the above by the present owner

**Exhibited**

C L E A R I N G, New York, *Were Good Men*, September 9–November 6, 2016, n.p. (illustrated, p. 42; installation view illustrated, n.p.)

**Literature**

Kat Herriman, “Calvin Marcus Turns Clearing Gallery Into a Battlefield of Crayon Military Men,” *Artnet News*, September 9, 2016 (Clearing Gallery, New York, 2016 installation view illustrated)



386

**Genieve Figgis**

*Blue Boat*

signed and dated "Genieve Figgis 2014" on the reverse  
acrylic on canvas

31 1/2 x 39 1/4 in. (80 x 99.7 cm)

Painted in 2014.

**Estimate**

\$60,000 — 80,000

[Go to Lot](#)



386

Genieve Figgis

---

**Provenance**

Half Gallery, New York

Acquired from the above by the present owner



387

**Janet Taylor Pickett**

*Emergence*

signed and erroneously dated "Janet Taylor Pickett 2021" lower center; signed, titled and dated "Janet Taylor Pickett 2020 Emergence 2020" on the reverse  
acrylic and paper collage on canvas  
48 x 63 3/4 in. (121.9 x 161.9 cm)  
Executed in 2020.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



387

**Janet Taylor Pickett**

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**Provenance**

Private Collection, California (acquired directly from the artist)

**Exhibited**

New York, Jennifer Baahng Gallery, *Necessary Memories*, September 14 - November 20, 2021





388

**William Scott**

*Untitled*

signed "William Scott" center right

acrylic on canvas

36 x 24 in. (91.4 x 61 cm)

Painted in 2013.

**Estimate**

\$12,000 — 18,000

[Go to Lot](#)



**Provenance**

Ortuzar Projects, New York

Acquired from the above by the present owner

**Exhibited**

New York, Ortuzar Projects, *William Scott: It's a Beautiful Day Outside*, August 20–September 26, 2020

**Literature**

Caroline Goldstein, "Self-Taught Artist William Scott's Fantastical Utopian Visions Get Their First New York Show in Over a Decade—See Them Here," *Artnet News*, August 26, 2020 (illustrated)



389

**Christina Forrer**

*Polka Dots*

titled and dated "Polka Dots, 2014" on the artist's  
metal bracket affixed to the reverse  
wool, cotton, linen and silk  
49 1/2 x 38 1/2 in. (125.7 x 97.8 cm)  
Executed in 2014.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)



**Provenance**

Grice Bench Gallery, Los Angeles

Acquired from the above by the present owner

**Literature**

Priscilla Frank, "Artist Christina Forrer Spends 200 Hours Resurrecting Centuries-Old Tapestry Tradition," *HuffPost*, December 6, 2017, online (illustrated)

*Christina Forrer*, New York, 2019, p. 48 (illustrated)



390

**Wonder Buhle Mbambo**

*Sikhuliswe kahle*

signed, titled and dated ""Sikhuliswe kahle" 2021  
Wonder Buhle." on the reverse  
acrylic on unstretched canvas  
39 x 39 in. (99.1 x 99.1 cm)  
Painted in 2021.

**Estimate**

\$20,000 — 30,000

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390

**Wonder Buhle Mbambo**

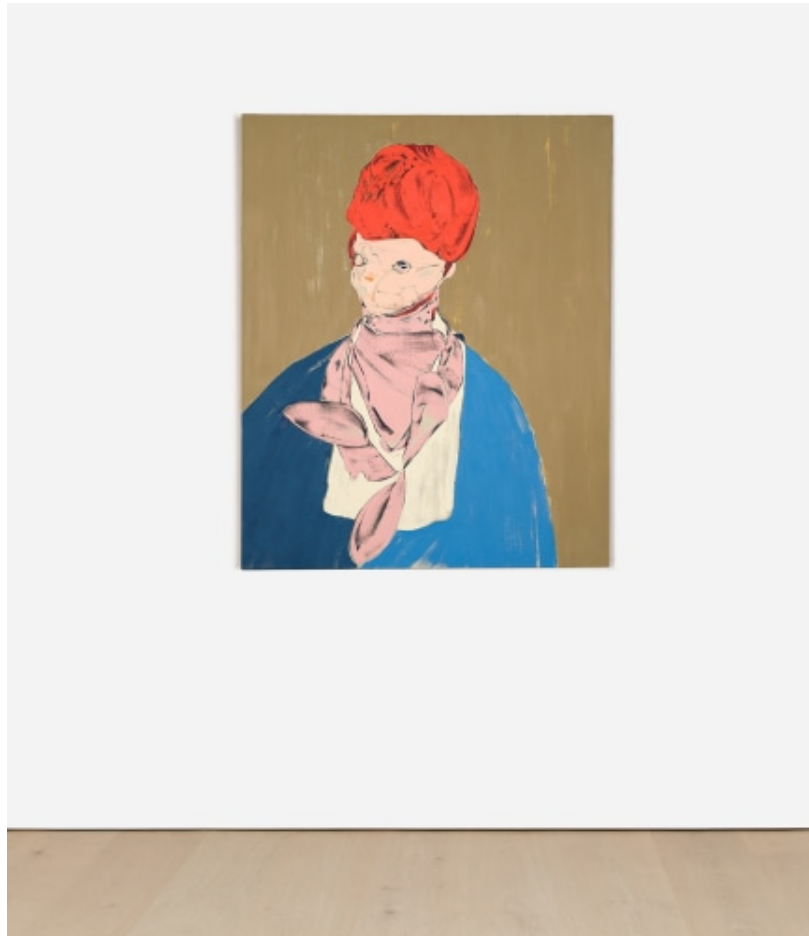
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**Provenance**

Acquired directly from the artist by the present owner

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391

**Nicola Tyson**

*Face*

signed with the artist's initials, titled and dated ""Face"  
2007 nht '07"

oil on canvas

46 x 56 in. (116.8 x 142.2 cm)

Painted in 2007.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



**Provenance**

Friedrich Petzel Gallery, New York

Marc Foxx Gallery, Los Angeles

Acquired from the above by the present owner in 2007

**Exhibited**

Contemporary Art Museum St. Louis, *Nicola Tyson*, January 27–April 16, 2017





392

**Gina Beavers**

*Lip Palette*

signed and dated "Gina Beavers 2017" on the reverse  
acrylic and modeling paste on canvas over panel  
24 x 24 in. (61 x 61 cm)  
Executed in 2017.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



392

Gina Beavers

---

**Provenance**

Carl Kostyál, London

Acquired from the above by the present owner

**Exhibited**

London, Carl Kostyál, *Tennis Ball Yellow*, November 4–December 1, 2017



393

**Gina Beavers**

*North Fork Lobsters*

signed and dated "Gina Beavers 2014" on the overlap  
acrylic and modeling paste on canvas

24 1/4 x 18 in. (61.6 x 45.7 cm)

Executed in 2014.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



393

**Gina Beavers**

---

**Provenance**

Acquired directly from the artist by the present owner

**Exhibited**

New York, Zach Feuer Gallery, *Don't Look Now*, June 26–July 24, 2014



394

**Ginny Casey**

*TBT*

signed "Ginny M Casey 2018" on the overlap; further signed "Ginny M Casey 2018 Casey" on the stretcher  
oil on canvas

55 x 65 in. (139.7 x 165.1 cm)

Painted in 2018.

**Estimate**

\$12,000 — 18,000

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394

**Ginny Casey**

---

**Provenance**

Half Gallery, New York

Acquired from the above by the present owner



395

**Brian Calvin**

*Sinking (Standing Still)*

signed, titled and dated "Brian Calvin SINKING (STANDING STILL) 2005" on the reverse

acrylic on canvas

60 x 30 in. (152.4 x 76.2 cm)

Painted in 2005.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)



395

**Brian Calvin**

---

**Provenance**

Marc Foxx, Los Angeles

Acquired from the above by the present owner





396

**Shaina McCoy**

*Baubles, Barrettes & Beads*

signed and dated "Shaina McCoy 18" on the reverse

oil and lace on canvas

48 x 36 in. (121.9 x 91.4 cm)

Executed in 2018.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



**Provenance**

Ever Gold [Projects], San Francisco

Acquired from the above by the present owner

**Literature**

Elsa Mora, "Oil Paintings by Shaina McCoy," *Art is a Way*, September 11, 2018, online (detail illustrated)

Maria Vogel, "Shaina McCoy's Removal of Facial Features Opens a Broader Dialogue," *Art of Choice*, October 24, 2019, online (illustrated)

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397

### John Madu

*Grace going blonde for the summer*

signed and dated "John Madu 2021" lower left  
acrylic on canvas

47 1/2 x 47 1/2 in. (120.7 x 120.7 cm)

Painted in 2021.

#### Estimate

\$8,000 — 12,000

[Go to Lot](#)



397

**John Madu**

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**Provenance**

Afikaris, Paris

Acquired from the above by the present owner



398

**Oluwole Omofemi**

*Blue World*

signed and dated "Oluwole Omofemi 21" lower right;  
further signed, titled, inscribed and dated ""Blue  
World" Oluwole Omofemi 2021 Omashina Oluw" on the  
reverse

oil on canvas

45 7/8 x 47 1/4 in. (116.5 x 120 cm)

Painted in 2021.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



**Provenance**

Acquired directly from the artist by the present owner

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399

**Logan Sylve**

*Lady Bug on Tuesday*

oil on canvas

75 1/2 x 55 in. (191.8 x 139.7 cm)

Painted in 2020.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



399

Logan Sylve

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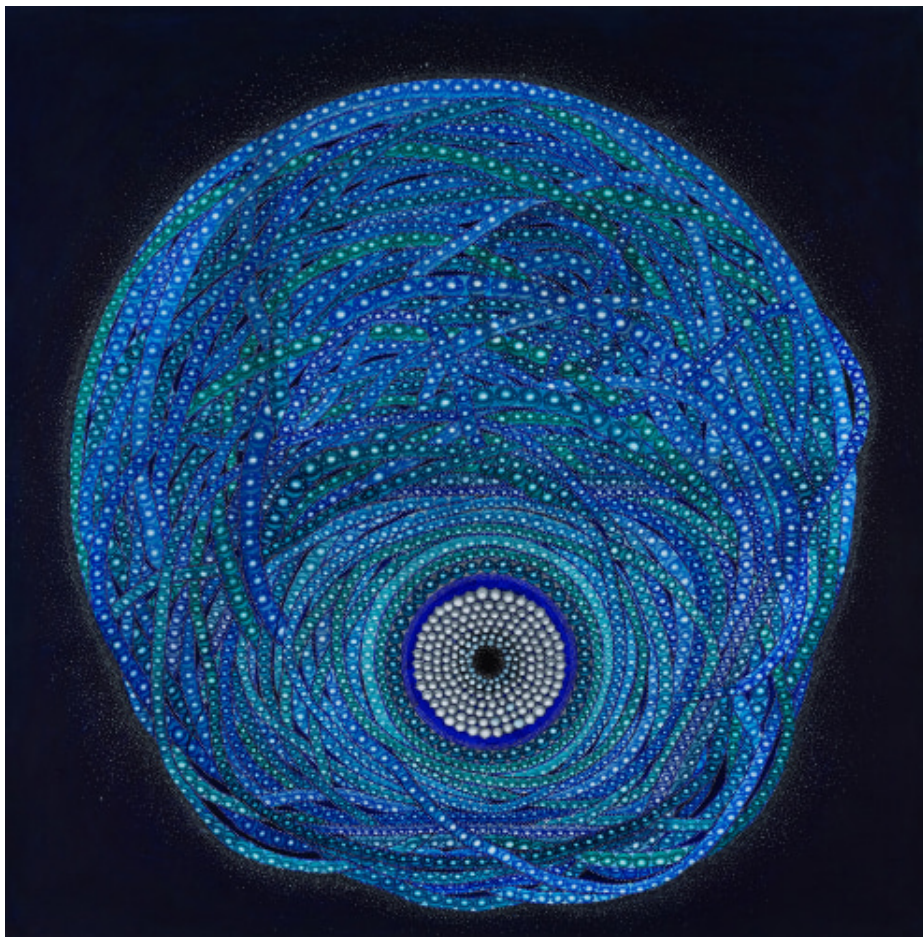
**Provenance**

Acquired directly from the artist by the present owner

**Exhibited**

New York, Chase Contemporary, *Logan Sylve: Looking Forward To*, September 23–October 10, 2021





400

**Sky Kim**

*Untitled*

signed "Sky Kim Sky Kim" lower right

watercolor and acrylic on paper

59 x 59 in. (149.9 x 149.9 cm)

Executed in 2020.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



400

Sky Kim

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**Provenance**

Acquired directly from the artist by the present owner

## 20th Century & Contemporary Art Day Sale, Afternoon Session

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401

**Ayako Rokkaku**

*Untitled*

signed and dated "2008 Ayako Rokkaku [in Japanese]"

lower right

acrylic on canvas

57 1/8 x 29 1/2 in. (145 x 75 cm)

Painted in 2008.

**Estimate**

\$80,000 — 120,000

[Go to Lot](#)



401

**Ayako Rokkaku**

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**Provenance**

Gallery Delaive, Amsterdam

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale, Afternoon Session

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402

**MADSAKI**

*Untitled*

signed and dated "Madsaki 2019" on the overlap  
spray paint and acrylic on canvas  
39 3/8 x 39 3/8 in. (100 x 100 cm)  
Executed in 2019.

**Estimate**

\$60,000 — 80,000

[Go to Lot](#)



402

MADSAKI

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Provenance

Perrotin

Acquired from the above by the present owner





403

**Tom Sachs**

*127 Composition with Yellow 1930*

signed, titled, inscribed and dated "Piet Mondrian "127 Composition with Yellow 1930" 1/16/98 Tom Sachs" on the reverse

duct tape on panel, in artist's frame

21 1/2 x 22 3/8 in. (54.6 x 56.8 cm)

Executed in 1998.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)



403

Tom Sachs

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**Provenance**

Thomas Healy Gallery, New York

Acquired from the above by the present owner in 1998





404

**Tomoo Gokita**

*Mystic Revelation*

acrylic gouache on linen  
64 x 64 in. (162.6 x 162.6 cm)  
Painted in 2013.

**Estimate**

\$100,000 — 150,000

[Go to Lot](#)



**Tomoo Gokita**

---

**Provenance**

Mary Boone Gallery, New York

Acquired from the above by the present owner

**Exhibited**

New York, Mary Boone Gallery, *Tomoo Gokita*, January 11–March 1, 2014

**Literature**

"Tomoo Gokita," *Wall Street International Magazine*, December 18, 2013, online (illustrated)

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405

### **Jonathan Monk**

*Deflated Sculpture no. 1*

stainless steel

39 x 18 x 28 in. (99.1 x 45.7 x 71.1 cm)

Executed in 2009, this work is artist's proof number 3  
from an edition of 2 plus 3 artist's proofs and is  
accompanied by a certificate of authenticity from the  
artist.

**Estimate**

\$50,000 — 70,000

[Go to Lot](#)



**Provenance**

Casey Kaplan, New York

Acquired from the above by the present owner

**Exhibited**

New York, Casey Kaplan, *The Inflated Deflated*, May 7–June 20, 2009 (another example exhibited)

London, Lisson Gallery, *The Deflated Inflated*, May 20–June 13, 2009 (another example exhibited)



406

**Javier Calleja**

*No Cartoons Tonight*

signed and dated "Javier Calleja 2016" on the reverse

acrylic, oil and graphite on canvas

48 x 36 in. (121.9 x 91.4 cm)

Executed in 2016.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



**Provenance**

Castor Gallery, New York

Private Collection (acquired from the above)

Phillips, New York, March 4, 2020, lot 8

Private Collection (acquired at the above sale)

Acquired from the above by the present owner



407

**Yoshitomo Nara**

*Untitled (Who Snatched the Babies)*

colored pencil on paper

11 5/8 x 8 1/4 in. (29.5 x 21 cm)

Executed in 2001-2002.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



**Provenance**

Marianne Boesky Gallery, New York  
Private Collection (acquired from the above)  
Phillips, Hong Kong, May 28, 2017, lot 5  
Acquired at the above sale by the present owner

**Exhibited**

Chatou, CNEAI, *Who Snatched the Babies?*, June–September 2002  
Museum of Contemporary Art Cleveland; Philadelphia, Institute of Contemporary Art, University of Pennsylvania; San Jose Museum of Art; Contemporary Art Museum St. Louis; Contemporary Museum of Honolulu, *Nothing Ever Happens*, September 2003–May 2005  
New York, Asia Society Museum, *Yoshitomo Nara: Nobody's Fool*, September 9, 2010–January 2, 2011

**Literature**

Jacques Prévert, *Tori e no aisatsu*, Tokyo, 2006  
Noriko Miyamura and Shinko Suzuki, eds., *Yoshitomo Nara: The Complete Works Volume 2: Works on Paper 1984-2010*, Tokyo, 2011, no. D-2002-125, p. 372 (illustrated, p. 188)





408

**Robert Nava**

*Mind Inside Mind Tiger*

signed and dated "Nava 19" lower right  
crayon, grease pencil and pencil on paper  
24 x 18 in. (61 x 45.7 cm)  
Executed in 2019.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



408

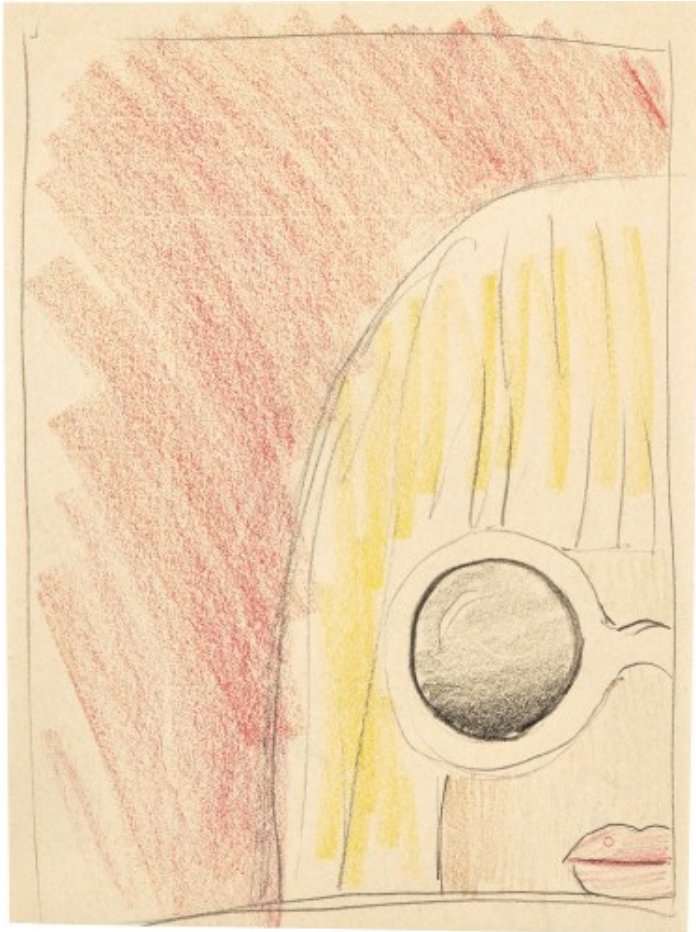
Robert Nava

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**Provenance**

Night Gallery, Los Angeles

Acquired from the above by the present owner



409

**Emily Mae Smith**

*Composition Study, Still Life*

pastel on paper

8 1/2 x 6 1/4 in. (21.6 x 15.9 cm)

Executed in 2015.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



409

Emily Mae Smith

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**Provenance**

Rodolphe Janssen, Brussels

Private Collection

Acquired from the above by the present owner



410

**John Currin**

*Sentimental Woman*

signed "John Currin" on the reverse

gouache on paper

11 3/4 x 9 in. (29.8 x 22.9 cm)

Executed in 1996.

**Estimate**

\$25,000 — 30,000

[Go to Lot](#)



410

**John Currin**

---

**Provenance**

Andrea Rosen Gallery, New York

Acquired from the above by the present owner



411

**Raymond Pettibon**

*Untitled (Nearer and nearer, as He felt, to where He should see ships burn. CROSS AND HAVE DONE WITH IT, YOU ARE SAFE — AND I AM DESOLATE.)*

signed and dated "Raymond Pettibon 87" on the reverse

ink on paper

22 1/2 x 17 1/4 in. (57.2 x 43.8 cm)

Executed in 1987.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



411

**Raymond Pettibon**

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**Provenance**

Private Collection

Rago Auctions, Lambertville, May 12, 2012, lot 618

Acquired at the above sale by the present owner





412

**Carroll Dunham**

*Four works: (i) Untitled (1/31/09); (ii) Untitled (2/23/09); (iii) Untitled (2/10/09); (iv) Untitled (5/12/09)*

(i) signed with the artist's initials and dated "1/31/09 C.D." upper right; inscribed "8. Cornwall" on the reverse

(ii) signed with the artist's initials and dated "2/23/09 C.D." lower right; inscribed "1" on the reverse

(iii) signed with the artist's initials and dated "2/10/09 C.D." upper left; inscribed "Cornwall" on the reverse

(iv) signed with the artist's initials and dated "5/12/09 C.D." center right; inscribed "1 Cornwall" on the reverse  
crayon on paper

each 4 1/3 x 5 1/2 in. (11 x 14 cm)

Executed in 2009.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



412

**Carroll Dunham**

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**Provenance**

Geoffrey Young Gallery, Great Barrington

Acquired from the above by the present owner

## 20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 19 May 2022 / 2pm EDT



PROPERTY FROM A PROMINENT EUROPEAN  
COLLECTION

413

**David Salle**

*Untitled*

signed and dated "David Salle 97" lower right; further  
signed "David Salle" on a label affixed to the reverse of  
the backing board

acrylic on paper  
30 x 22 in. (76.2 x 55.9 cm)  
Painted in 1997.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



**Provenance**

Lehmann Maupin, New York

Studio d'arte Raffaelli, Trento

Private Collection (acquired from the above)

Pierre Berges & Associates, Paris, June 14, 2018, lot 31

Acquired at the above sale by the present owner

## 20th Century & Contemporary Art Day Sale, Afternoon Session

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414

**André Butzer**

*Untitled*

signed and dated "A. Butzer '08" lower right

watercolor on paper

79 1/4 x 103 1/2 in. (201.3 x 262.9 cm)

Executed in 2008.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



414

**André Butzer**

---

**Provenance**

Patrick Painter Gallery, Los Angeles

Acquired from the above by the present owner



415

**Adel Abdessemed**

*Chemins qui ne mènent nulle part*

signed "Adel Abdessemed" lower right

charcoal on paper

92 1/8 x 82 5/9 in. (234 x 209.7 cm)

Executed in 2012.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



415

**Adel Abdessemed**

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**Provenance**

David Zwirner Gallery, New York

Acquired from the above by the present owner





416

**Jonathan Meese**

*Suzy Wong*

incised with the artist's initials, fabricator's name, number and date "JM 06 1/3 H. NOACK BERLIN" on the figure's proper left foot

bronze

sculpture 77 1/2 x 22 x 27 1/2 in. (196.9 x 55.9 x 69.9 cm)

base 4 1/4 x 39 3/4 x 39 1/2 in. (10.8 x 101 x 100.3 cm)

overall 81 3/4 x 39 3/4 x 39 1/2 in. (207.6 x 101 x 100.3 cm)

Executed in 2006, this work is number 1 from an edition of 3 plus 1 artist's proof.

**Estimate**

\$60,000 — 80,000

[Go to Lot](#)



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**Exhibited**

Deichtorhallen Hamburg; Grenoble, Le Magasin – Centre National d'Art Contemporain, *Jonathan Meese – Mama Johnny*, April 30, 2006–January 7, 2007, no. 233, p. 343 (another example exhibited and illustrated, p. 233, installation view illustrated, p. 196, front and back pastedown)

Remagen, Arp Museum Bahnhof Rolandseck, *Jonathan Meese: Arch-State of Atlantis*, May 1–August 30, 2009, no. 26 (another example exhibited and illustrated, p. 180, installation view illustrated pp. 76, 130)

Miami, Museum of Contemporary Art, *Jonathan Meese: Sculpture*, December 1, 2010–February 13, 2011, pp. 23, 88 (illustrated, p. 63)

**Literature**

Alex Gartenfield, "Jonathan Meese," *Art in America*, February 4, 2011, p. 95



417

**Waltercio Caldas**

*Homenagem aos passáros ao nascimento das grandes florestas*

plastic figurine, taxidermied bird, paint, wood and velvet in a Plexiglas vitrine

28 3/8 x 15 3/8 x 15 1/2 in. (72.1 x 39.1 x 39.4 cm)

Executed circa 1970.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



**Provenance**

Private Collection

Private Collection (thence by descent)

Christie's, New York, June 2, 2000, lot 101

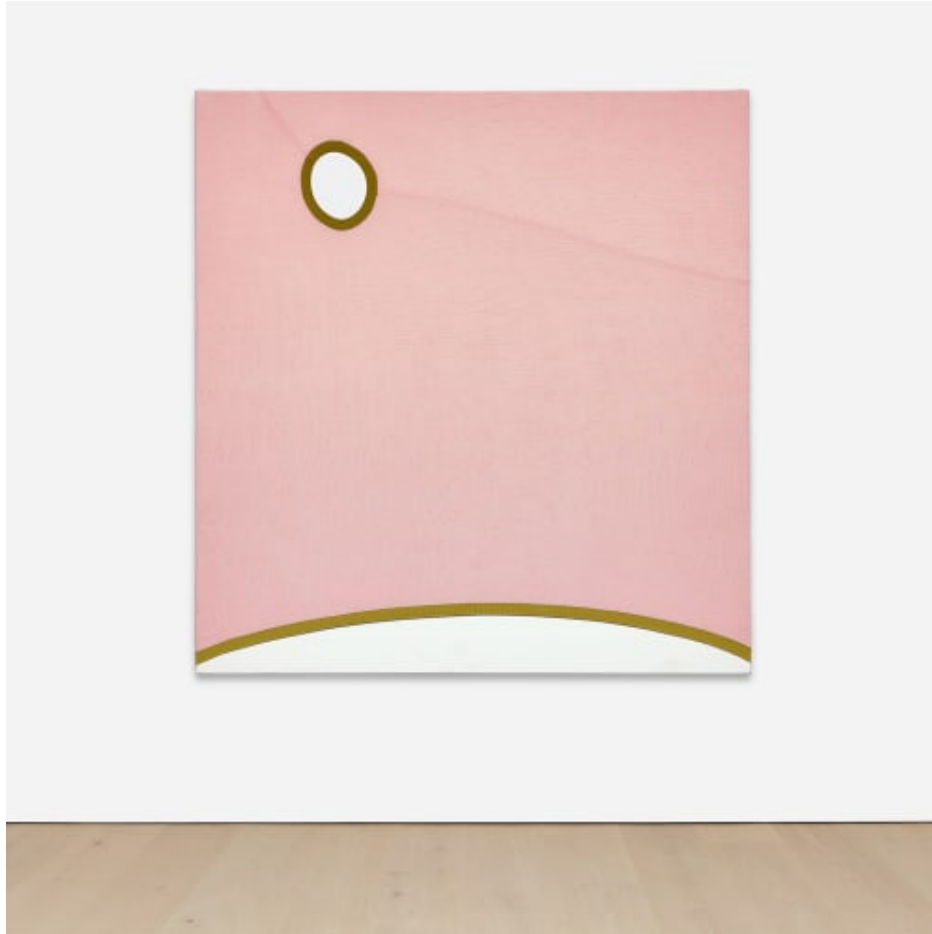
Acquired at the above sale by the present owner

**Exhibited**

Museu da Arte Moderna do Rio de Janeiro, *Objetos e Desenhos*, August 9–September 9, 1973

20th Century & Contemporary Art Day Sale, Afternoon Session

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418

**Erwin Wurm**

*Untitled*

wool on canvas

78 1/2 x 75 in. (199.4 x 190.5 cm)

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



418

Erwin Wurm

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**Provenance**

Xavier Hufkens, Brussels

Acquired from the above by the present owner



419

**Franz Ackermann**

*Last Summer*

signed and dated "Franz Ackerman '03" on the reverse  
oil on canvas

51 1/4 x 63 in. (130.2 x 160 cm)

Painted in 2003.

**Estimate**

\$30,000 — 40,000

[Go to Lot](#)



419

**Franz Ackermann**

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Provenance

Private Collection, Florida





420

**Matt Connors**

*Second Table*

signed, titled and dated "Matt Connors 2010 second table" on the reverse

oil and acrylic on canvas

36 x 26 in. (91.4 x 66 cm)

Painted in 2010.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



420

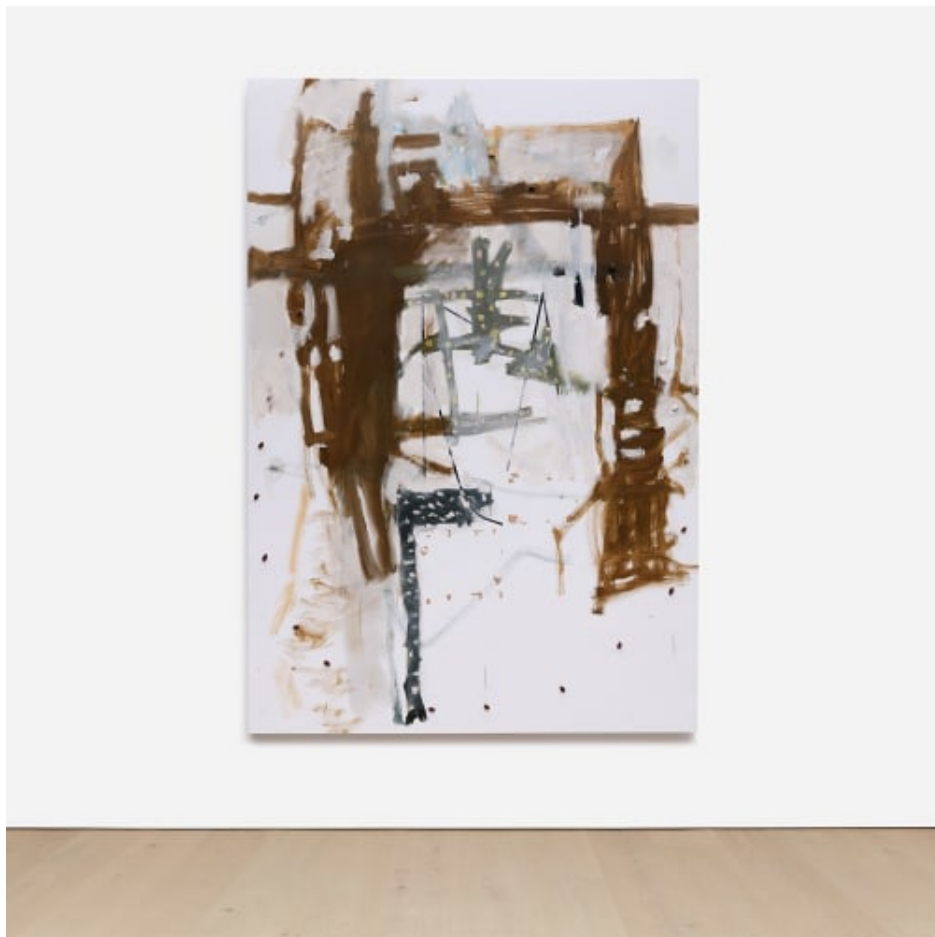
**Matt Connors**

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**Provenance**

Canada, New York

Acquired from the above by the present owner



421

**Richard Aldrich**

*Untitled*

signed, inscribed and dated "Monogram Painting  
Richard Aldrich 08" on the overlap; further inscribed  
"La Belle Noiseuse" on the stretcher  
oil, wax, paper and almonds on linen  
84 x 58 in. (213.4 x 147.3 cm)  
Executed in 2008.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)



**Provenance**

Bortolami Gallery, New York

Private Collection (acquired from the above)

Phillips, New York, February 28, 2018

Acquired at the above sale by the present owner

**Exhibited**

New York, Bortolami Gallery, *Richard Aldrich*, January 8–February 28, 2009, p. 12 (illustrated, p. 13)

## 20th Century & Contemporary Art Day Sale, Afternoon Session

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PROPERTY FROM A NOTEWORTHY PRIVATE  
COLLECTION

422

### **Julia Rommel**

*Cal Ripken Jr. (Kidnapping)*

signed and dated "Julia Rommel 2014" on the stretcher  
oil on canvas

81 3/4 x 60 3/4 in. (207.6 x 154.3 cm)

Painted in 2014.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

Bureau, New York

Acquired from the above by the present owner

**Exhibited**

New York, Bureau, *The Little Match Stick*, February 16–March 16, 2014

**Literature**

Alex Bacon, “Julia Rommel: The Little Match Stick,” *The Brooklyn Rail*, March 2014, online (illustrated)

Julia Rommel, *Around Woman*, New York, 2015, p. 66 (illustrated pp. 56-57)

Julia Rommel and Arno Baudin, eds., *Julia Rommel*, Mexico City, 2021, p. 112 (illustrated, p. 111)



423

**Tauba Auerbach**

*MM-HM*

signed, titled and dated ""MM-HM" TAUBA AUERBACH 2007" on the reverse  
gouache on board laid on panel  
17 x 14 in. (43.2 x 35.6 cm)  
Painted in 2007.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



423

**Tauba Auerbach**

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**Provenance**

The Kitchen, New York

Acquired from the above by the present owner





424

**Ali Banisadr**

*Foot Soldier*

signed, titled and dated "Ali Banisadr "Foot Soldier"  
2016" on the reverse

oil on canvas

10 x 8 in. (25.4 x 20.3 cm)

Painted in 2016.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



**Provenance**

Sperone Westwater, New York

Acquired from the above by the present owner

**Exhibited**

'S-Hertogenbosch, Het Noordbrabants Museum, *Ali Banisadr: Foreign Lands*, April 6–August 25, 2019, p. 52 (illustrated, pp. 22, 53)

Vienna, Gemäldegalerie der Akademie der bildenden Künste Wien zu Gast im Theatermuseum, *Bosch & Banisadr, Ali Banisadr: We Work in Shadows*, September 9–December 1, 2019, pp. 24, 68 (illustrated, pp. 47)

Hartford, Wadsworth Atheneum Museum of Art, *Ali Banisadr / MATRIX 185*, October 22, 2020–February 14, 2021, n.p. (illustrated)

**Literature**

Loren Olson, ed., *Ali Banisadr*, New York, 2021, p. 213 (illustrated)



425

**Jenny Holzer**

*Selection From Survival: Trust Visions That Don't Feature Buckets of Blood*

incised with the artist's initials and numbered "JH970 6/10" on the underside  
Danby Imperial white marble  
15 3/4 x 23 1/4 x 17 in. (40 x 59.1 x 43.2 cm)  
Executed in 2006, this work is number 6 from an edition of 10.

**Estimate**  
\$50,000 — 70,000

[Go to Lot](#)



425

Jenny Holzer

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**Provenance**

Cheim & Read, New York

Acquired from the above by the present owner in 2013

## 20th Century & Contemporary Art Day Sale, Afternoon Session

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426

**R.H. Quaytman**

*Drawing*

signed, titled and dated "R.H. Quaytman, Drawing, 2015" on the reverse

oil, ink, encaustic and gesso on panel

20 x 20 in. (50.8 x 50.8 cm)

Executed in 2015.

**Estimate**

\$30,000 — 40,000

[Go to Lot](#)



426

R.H. Quaytman

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**Provenance**

Greene Naftali, New York

Acquired from the above by the present owner

**Exhibited**

New York, Greene Naftali, *Works on Paper*, May 15-June 20, 2015



427

**Sarah Sze**

*Lower Treasury*

found objects, DVD player and projector

40 x 39 x 35 in. (101.6 x 99.1 x 88.9 cm)

Executed in 2003.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



## 20th Century & Contemporary Art Day Sale, Afternoon Session

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428

**Shio Kusaka**

*Untitled (Dots)*

incised with the artist's monogram on the underside  
porcelain

12 1/4 x 4 1/8 x 4 1/8 in. (31.1 x 10.5 x 10.5 cm)

Executed in 2011.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)





428

Shio Kusaka

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**Provenance**

Marianne Boesky Gallery, New York

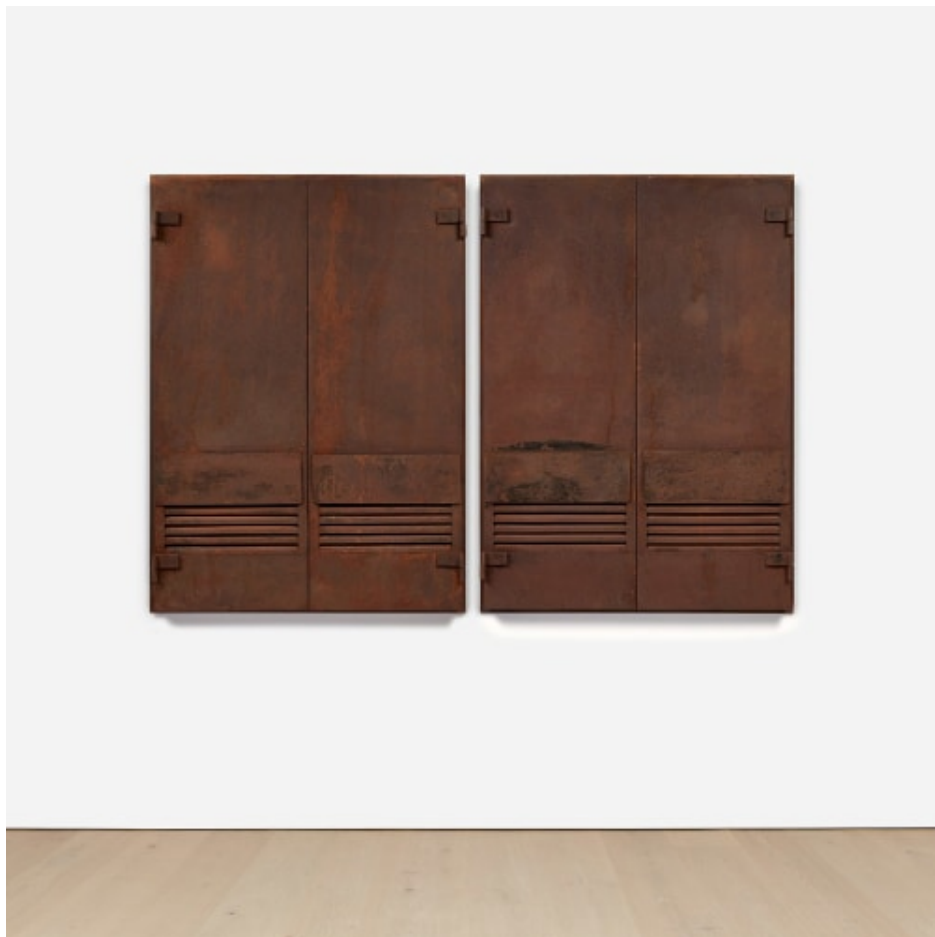
Acquired from the above by the present owner

**Exhibited**

New York, Marianne Boesky Gallery, *dwelling*, February 3–April 2, 2011

## 20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 19 May 2022 / 2pm EDT



PROPERTY OF AN IMPORTANT EAST COAST  
COLLECTION

430

**Juan Muñoz**

*Shutters*

steel, in 2 parts  
each 55 x 39 3/8 x 2 1/8 in. (139.7 x 100 x 5.4 cm)  
Executed in 1991, this work is unique.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)



430

**Juan Muñoz**

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**Provenance**

Marian Goodman Gallery, New York

Acquired from the above by the present owner in 1999

**Exhibited**

New York, Marian Goodman Gallery, *Juan Muñoz: Crossroads*, September 21–October 30, 1999



431

**Alex Israel**

*Untitled (Flat)*

signed, stamped with the Warner Bros. Studio, Burbank, CA. stamp and dated "Alex Israel '11" on the reverse

acrylic and stucco on wood with aluminum frame

54 1/4 x 30 x 3 1/4 in. (137.8 x 76.2 x 8.3 cm)

Executed in 2011.

**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



431

Alex Israel

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**Provenance**

Peres Projects, Berlin

Acquired from the above by the present owner

**Exhibited**

Berlin, Peres Projects, *Alex Israel*, September 10–November 5, 2011

## 20th Century & Contemporary Art Day Sale, Afternoon Session

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432

### **Nate Lowman**

*Wisconsin Cairn (Lake Flannery)*

oil and alkyd on canvas

81 x 74 in. (205.7 x 188 cm)

Executed in 2013.

#### **Estimate**

\$30,000 — 40,000

[Go to Lot](#)



**Provenance**

Maccarone, New York

Acquired from the above by the present owner

**Exhibited**

New York, Maccarone, *Rave the Painforest*, April 3–May 10, 2014

Aspen Art Museum, *Before and After*, December 15, 2017–June 10, 2018, pp. 55 (illustrated, p. 47; installation view illustrated pp. 26, 31)

**Literature**

Daniel Creahan, “New York — Nate Lowman: “Rave the Painforest” at Maccarone Gallery through May 10th, 2014,” *Art Observed*, May 10, 2014, online (illustrated)

Mark Flood, “Reprographic Death and Nate Lowman,” *Affidavit*, November 1, 2016, online (illustrated)

## 20th Century & Contemporary Art Day Sale, Afternoon Session

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PROPERTY FROM A PROMINENT EUROPEAN  
COLLECTION

433

**Trevor Shimizu**

*Aralia*

signed "Trevor Shimizu" lower center  
oil on canvas

112 x 78 in. (284.5 x 198.1 cm)

Painted in 2019.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)





433

Trevor Shimizu

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Rich Text Component 98115

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Provenance

47 Canal, New York

Acquired from the above by the present owner



434

**Josh Smith**

*Untitled*

signed and dated "Josh Smith 2010" on the reverse  
oil on canvas

60 x 48 in. (152.4 x 121.9 cm)

Painted in 2010.

**Estimate**

\$18,000 — 25,000

[Go to Lot](#)



434

Josh Smith

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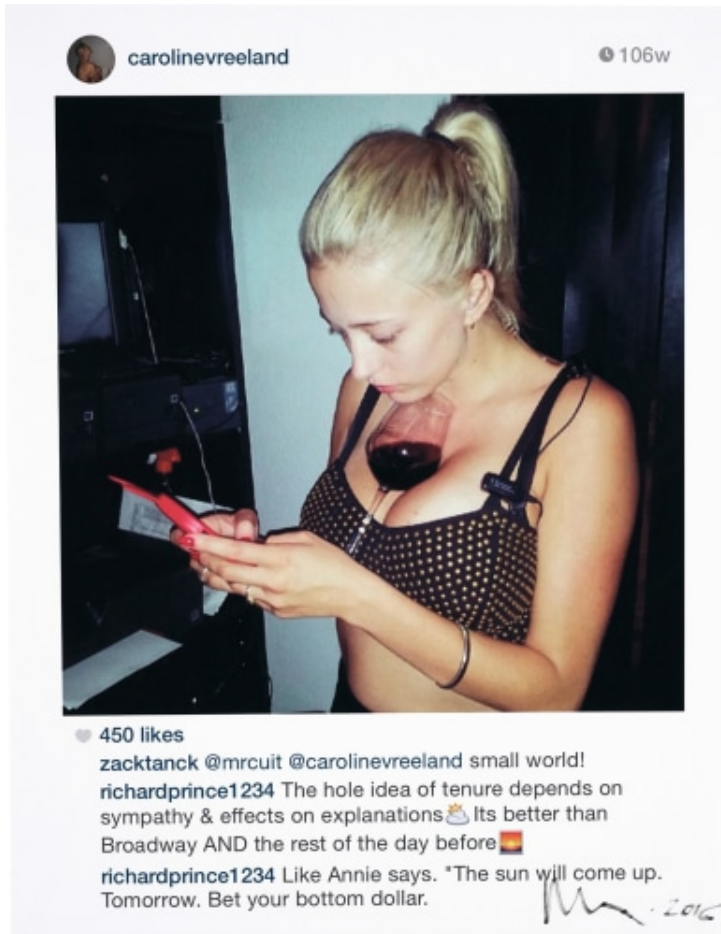
**Provenance**

Luhring Augustine, New York

Acquired from the above by the present owner

## 20th Century & Contemporary Art Day Sale, Afternoon Session

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435

### Richard Prince

*Instagram*

signed and dated "Richard Prince 2016" lower right

inkjet print

22 x 16 7/8 in. (55.9 x 42.9 cm)

Executed in 2016.

**Estimate**

\$18,000 — 22,000

[Go to Lot](#)



435

Richard Prince

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Provenance

Gifted by the artist to the present owner

## 20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 19 May 2022 / 2pm EDT



PROPERTY FROM A NOTEWORTHY PRIVATE  
COLLECTION

436

**Petra Cortright**

*+deer+monitoring+data*

digital painting on aluminum  
43 3/4 x 63 3/4 in. (111.1 x 161.9 cm)  
Executed in 2013.

Estimate  
\$15,000 — 20,000

[Go to Lot](#)



436

**Petra Cortright**

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**Provenance**

Steve Turner Contemporary, Los Angeles

Private Collection (acquired from the above)

Christie's, New York, March 4, 2016, lot 312

Acquired at the above sale by the present owner



437

**Bill Viola**

*Addie*

color high-definition video on LCD flat panel mounted vertically on wall

24 3/4 x 14 x 2 3/8 in. (62.9 x 35.6 x 6 cm)

9:23 minutes

performer: Addie Daddio

Executed in 2008, this work is number 2 from an edition of 3 plus 2 artist's proofs and is accompanied by a certificate of authenticity signed by the artist.

**Estimate**

\$60,000 — 80,000

[Go to Lot](#)





437

**Bill Viola**

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**Provenance**

Blain|Southern, London

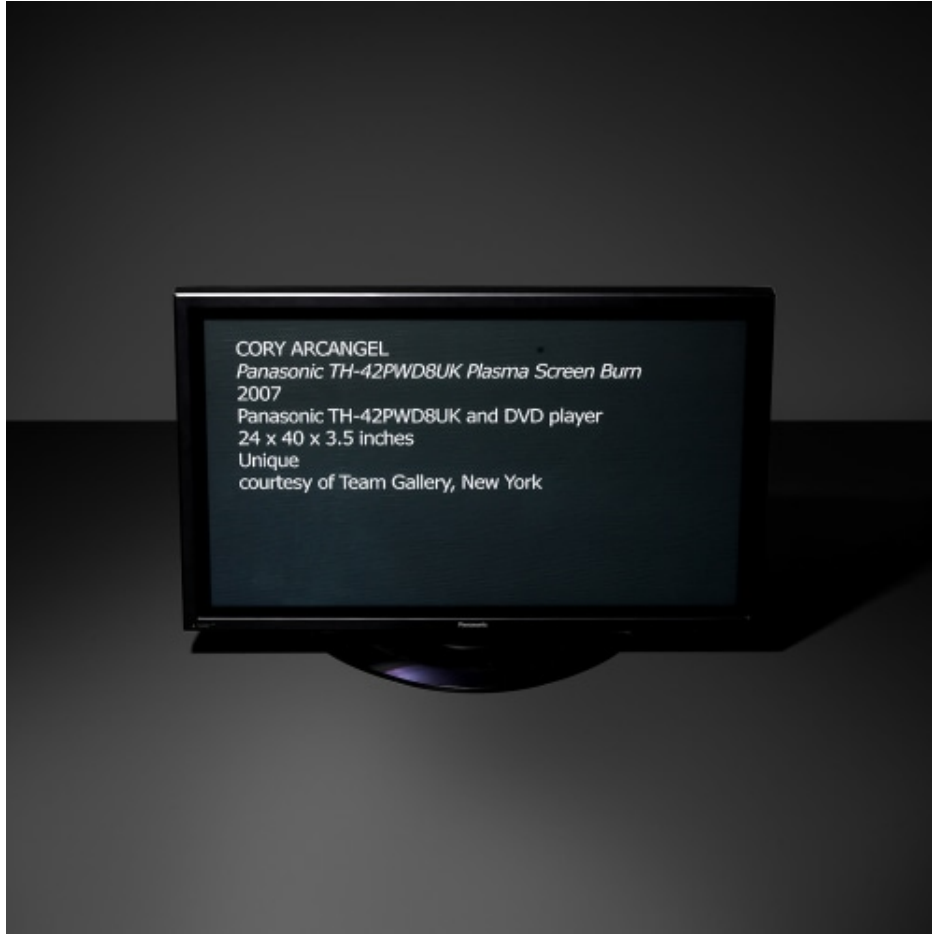
Acquired from the above by the present owner

**Exhibited**

Tenerife, Sala de Arte Contemporaneo of the Gobierno de Canarias; North Miami, Museum of Contemporary Art, *Bill Viola: Liber Insularum*, March 18, 2011–March 3, 2013 (another example exhibited)

## 20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 19 May 2022 / 2pm EDT



PROPERTY OF AN IMPORTANT NEW YORK ESTATE

438

### Cory Arcangel

*Panasonic TH-42PWD8UK Plasma Screen Burn*

signed "Arcangel" on the disc

Panasonic TH-42PWD8UK monitor and DVD player

28 x 41 1/4 x 3 1/2 in. (71.1 x 104.8 x 8.9 cm)

Executed in 2007, this work is unique.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



438

Cory Arcangel

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**Provenance**

Team Gallery, New York

Acquired from the above by the present owner

**Exhibited**

New York, New Museum, *Younger than Jesus: The Generational Triennial*, April 8-June 14, 2009, p.

457

## 20th Century & Contemporary Art Day Sale, Afternoon Session

New York Auction / 19 May 2022 / 2pm EDT



PROPERTY FROM A PROMINENT EUROPEAN  
COLLECTION

439

**Dionisio González**

*Dauphin 9*

chromogenic print mounted to Diasec  
39 1/2 x 89 1/2 in. (100.3 x 227.3 cm)  
Executed in 2011.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)



**Provenance**

ProjectB Gallery, Milan

Acquired from the above by the present owner

**Literature**

Oscar Garcia Garcia, "Walking around ARCO 2011," *Plataforma de arte contemporáneo*, February 17, 2011, online (illustrated)

## 20th Century & Contemporary Art Day Sale, Afternoon Session

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PROPERTY FROM A PROMINENT EUROPEAN  
COLLECTION

440

**Matthew Day Jackson**

*Fortunate Son*

incised with the artist's signature, title and dated  
""FORTUNATE SON" MATTHEW DAY JACKSON 2003"  
oil, embossed leather, inlaid veneer and wood stain on  
9-ply maple  
30 x 60 in. (76.2 x 152.4 cm)  
Executed in 2003.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



**Provenance**

Perry Rubenstein Gallery, New York

Private Collection (acquired from the above)

Sotheby's, New York, May 13, 2010, lot 319

Acquired at the above sale by the present owner

**Literature**

Matthew Day Jackson, Andreas Beutin, Martin Hartung, et. al., eds., *Matthew Day Jackson. Total Accomplishment*, exh. cat., ZKM | Museum of Contemporary Art, Karlsruhe, 2013, pp. 119, 364 (illustrated, p. 119)

## 20th Century & Contemporary Art Day Sale, Afternoon Session

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PROPERTY FROM A NOTEWORTHY PRIVATE  
COLLECTION

441

**Fredrik Værsløv**

*Untitled*

signed and dated "Fredrick Værsløv 2011" on the  
overlap

spray paint, house paint, enamel paint, corrosion  
protective spray and white spirit on canvas

77 x 57 1/8 in. (195.6 x 145.1 cm)

Executed in 2011.

**Estimate**

\$18,000 — 25,000

[Go to Lot](#)





441

Fredrik Værsløv

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**Provenance**

Andrew Kreps Gallery, New York

Acquired from the above by the present owner in 2015

## 20th Century & Contemporary Art Day Sale, Afternoon Session

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PROPERTY FROM A PROMINENT EUROPEAN  
COLLECTION

442

**John Henderson**

*Cast*

marble dust and resin  
24 x 18 in. (61 x 45.7 cm)  
Executed in 2014.

**Estimate**  
\$5,000 — 7,000

[Go to Lot](#)



442

**John Henderson**

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**Provenance**

Galerie Perrotin, New York

Acquired from the above by the present owner



443

**Jon Rafman**

*New Age Demanded (Twistface Pink)*

CNC routed Norway pink marble

19 1/2 x 14 x 11 1/4 in. (49.5 x 35.6 x 28.6 cm)

Executed in 2015.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



443

**Jon Rafman**

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**Provenance**

Zach Feuer Gallery, New York

Acquired from the above by the present owner